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BOSTON MUSEUM TO HAVE A NEW WING

Three Floors of a Great Addition to Be Devoted to Occidental Art—A Court for Outdoor Exhibitions

BOSTON—In the course of a few more months the new building that will house the department of Western art, covering European and American arts, will be completed at the Museum of Fine Arts. Construction is proceeding at a rapid rate.

The new building follows the perimeter of an open square inclosing a large court, open to the sky and affording an opportunity for outdoor exhibition and a garden treatment in accordance with original plans for the completed Museum. This development of the court will also give outdoor rest and sunshine to Museum visitors during many months of the year, and completion of the entire group planned for the Museum will make it unique among museums of the world. In fact there will be practically none other like it in many respects.

There will be three floors in the new edifice, without change in floor levels from the existing building, and all three floors will contain exhibitions. The lower floor is so constructed that another floor may easily be added at any time it is needed. By means of ramps or terraces between the inner walls and the normal level of the court, the lowest floor of the new building will be lighted through windows as large as those on the second floor.

The court floor will contain galleries and original rooms displaying American arts of the XVIIth and XVIIIth centuries, and changes in style will be indicated by exhibitions of related subjects. There will also be a textile study room on this floor. On the next, or street floor, will be shown general European art, except for one section on the American side, which will contain three American rooms from the old Derby-Rogers house, removed in entirety from that building, and offices of the department.

The most important objects of European art will be exhibited on the second, or main floor, in galleries and paneled rooms of several epochs. The first gallery will be assigned to the earliest arts and this will be followed by galleries displaying other distinguished works in the order of their development as far as represented in the collections. Much freedom is allowed in moving gallery partitions by the interior construction of the wing.

The plans for exhibition include, besides general galleries, original architectural interiors, and in such settings will be placed fine objects assembled according to their respective periods and because of their excellence.

The Museum has been acquiring for the past ten years original interior woodwork, in anticipation of the opportunity to exhibit it. The collection of this includes an English room of oak executed in the style of Sir Christopher Wren and Grinling Gibbons, and dates from about the last decade of the XVIIth century. There is also a French salon approximately 42 feet long, of the epoch of Louis XVI. Another important English room is a fine example of Tudor woodwork, of the late XVth century. In its original setting it formed an exterior corner, probably on a thoroughfare, and the carved doorway, rich window bays and ornamented brackets will form an interesting part of its installation at the Museum. The visitor will enter the street door of the wing or look through the casements to find an English interior as it appeared about the year 1490. It will be a bit of old England transported to America.

Museum Director Acquitted

DUESSELDORF.—It has been reported that the director of the Kunsthalle in Duesseldorf, Martin Hackenbroich, was accused of being implicated in the affair of a theft, which was perpetrated last September in the museum. Paintings valued at about 1,000,000 marks were stolen. Director Hackenbroich has now been acquitted of the charge failing proofs, while two individuals have been sentenced to several months in prison.

Corot Memorial Show Proves His Etchings Equal His Paintings



"THE MILL OF ANANCY"

Courtesy of M. Marcel Guiot

A typical example of Corot's art as an etcher, an art whose technique did not appeal to him, but of which he left some charming specimens.

By COROT

PARIS.—An exhibition of the graphic art of Corot, assembled at the Marcel Guiot Gallery, comes at an appropriate time to remind us that it was just fifty years ago that a great and delightful artist died.

To tell the truth Corot made but few engravings, and therefore they are rare today. The technique of etching always was unpleasant to him, and without Braquemond, who took charge of all the chemistry of baths and acids for his friend, it is certain that we should have no etchings from his hand, and that would be a pity because, as M. Loys Delteil rightly says in the preface to the catalogue, "Corot the engraver is the equal of the painter."

A collection of the fine proofs of these etchings, such as "l'Etang au batelier," "les Environs de Rome," or the "Dôme Florentin" proves it eloquently, and makes us regret that he did not do more. We know the important place that friendship played in Corot's life. It is to that that we owe, so to speak,

his engravings. He did them only to please or to render a service to his friends, poets who wished to have a plate to illustrate a collection of poems, or art critics starting a review who asked for a print. And of them all, for one alone, "Dans les Dunes" was he paid.

Perhaps his "autographies"—for so are designated his drawings made on paper with lithographic crayon and transferred to the stone—are perhaps still more sensitive in execution than his etchings. Executed for the most part in 1871—that is to say, a few years before his death—they are done with a delicacy of touch and a feeling which are surprising. "The Mill of Anancy" which is reproduced above, is a fine and typical example.

We must also mention the beautiful collection of "clichés-verres" in which his science and his sensitiveness are as directly expressed as in the "autographies" and a series of subtle and beautiful drawings.

In addition to the fine proofs collected

for this exhibition, M. Marcel Guiot had the excellent idea of bringing together on this occasion some pieces of Corot, lent by his family and of great interest for those numerous devotees of the cult of the Master of Ville d'Avray. A pipe of amber and meerschaum, very likely his last one, some photographs of the master and his family, a few letters which are mostly on the subject of money (one knows of Corot's inexhaustible kindness); finally, exhibited for the first time, the gold medal which was offered him in 1874 by his admirers and fellow painters, a mark of affection and protest against the jury of the Salon which that same year refused him the medal of honor.

A list of the subscribers includes the names of 408 artists and amateurs who offered it to him, among them those of Boudin, Daubigny, Daumier, Fantin-Latour, Diaz, Legros, Lépine, Manet, Millet, Pissarro, Odilon Redon, Stevens and Whistler. This homage came in time. He died the following year.—H. S. C.

WITHDRAWS HIS OWN PAINTING FROM TATE

Nevinson Declares His "Mitrailleuse" Is "The World's Worst Picture," and Much Free Advertising Results

LONDON.—A sensation of the week has been the withdrawal from the Tate Gallery at Nevinson's own request of his picture of the "Mitrailleuse," a painting which was executed in 1915 in the style which he was then adopting. In a letter addressed to Sir Robert Witt, Nevinson described it as "the world's worst picture" and requested that it might be removed from the walls.

Sir Robert quoted this phrase and the accompanying circumstances in public at the same time the work was being taken down. It was therefore obvious to what it referred. Nevinson, who now feels that he has long left behind him the theories of which the picture was an artistic expression, claims that he never meant the affair to be given publicity and that the whole business should have been kept private. However this may be, the attention which it has directed upon him has been enormous,

and scarcely a publication but has published a reproduction of the picture in question. The curious part of the thing is that it was this very painting which first directed attention to this artist's work, and that it was proclaimed at the time to be the finest thing that the war had inspired on canvas. Walter Sickert was among those who sang its praises most loudly and even those who have no use for the style in which it was developed cannot deny its force and originality.

But even so it is a welcome sign of vitality in the painter himself that he is able so fundamentally to change his point of view and evince the courage of his opinions so practically. There are other examples of painters who have developed a hearty disapproval of their earlier efforts, but it must be admitted that posterity has often been against their judgment and not with it. It will depend on Nevinson's later output whether or not this also will apply to him.

—L. G.-S.

State Exhibition Held at Saratov

SARATOV, Russia.—The first state exhibition of paintings by Russian artists has been opened at Saratov. Represented are all the art tendencies from the old "traveling artists" to the most extreme of modern "left" tendencies.

SOCIETY IS FORMED TO FINANCE ARTISTS

London Association Plans to Put Its Protégées Beyond Financial Worries, and Hold Exhibits for Them

LONDON.—I have heard lately of a new institution called the London Artists' Association, which exists in order to finance artists whose work promises to be of outstanding merit.

It will place its protégées beyond the reach of financial anxiety and organize exhibitions of their pictures as well as take steps to dispose of these in other ways, and in return will exercise the first right to acquire what it wishes from the artists' output.

Maynard Keynes and Samuel Courtauld are among the patrons and Duncan Grant, Dobson and Porter among those who are exhibiting under the aegis.

—L. G.-S.

Henri Returns from Ireland

Robert Henri arrived on Tuesday from Ireland. He has a house near Athlone, in the vicinity of which he painted all summer.

BOURDELLE IS TOO MUCH AN ARCHITECT

His Thought Appears More Complete in His Monumental Works and His Exhibit Here Is Evidence of That

By GUY EGLINGTON

So Bourdelle has hit town at last. The Big Battalions of the Grand Central Galleries have enrolled him. Stiffing his remembrance of past flirtations with the Moderns in Mr. Kraushaar's shop, he takes his place proudly among the works of the thousand finest artists of America.

On the whole, he seems less unhappy in his new surroundings than one would have imagined. If he cannot compete with some of his new competitors in finish—I think of a hyper-chaste Diana by Manship—he is at one with them in other important respects. Like some, he strives, when the mood is on him, for classic simplicity. Like others, he invokes, when invention flags, erudition, burying his figures beneath bales full of Gothic draperies.

It must be confessed that neither his classic simplicity nor his bales of erudition are wholly satisfying. Classic and simplicity are pretty words and not less pretty actualities, provided that the austerity which they often imply does not utterly stifle life. The archaic Apollo in the Salle Grecque at the Louvre is, on the surface, simplicity itself. Its forms have the air of being perfectly rounded. Yet it so tingles with life as to affect us rather with a sense of volupté than of austerity. Bourdelle's "Torso of Woman" affects us with no such exhilaration. Its raideur irritates. Its coldness repels.

Romanesque and Gothic sculptors mobilized their draperies, now in the sense of the figure human, now in the sense of the divine conception, referring in both cases back to a strength and amplitude, of which the outer garment, as indeed sculpture itself, could give but a reflection. Bourdelle, on the contrary, takes such delight in drapery for its own sake, employs it in such quantities and such weights that one is often tempted to disbelieve in the existence of the figure beneath.

But I am aware that I wrong the master. I approach Bourdelle as a sculptor. I should regard him rather as an architect. Here is what M. Louis Gillot writes in his introduction, and I happen to know from the only conversation I ever had with Bourdelle, that he interprets with admirable accuracy the latter's intention:

"Since the death of Rodin, Bourdelle has been the unquestioned master of French sculpture. In a group of splendid talents he is easily the greatest. Unfortunately his work lends itself with difficulty to exhibition: nothing could suffer more from being shown in a fragmentary state. In place of the great ensembles, one has unhappily only statuettes and details—*membra disjecta poetæ*."

"Bourdelle is indeed the master whose work is the farthest removed from the trumpery ornaments which have reigned for thirty years in the salons of the bourgeois and on the public squares. Without doubt he has made also some perfect figures, but it is none the less true that his thought appears more complete in his monumental works, in the sculpture of the Théâtre des Champs Elysées and frieze which surmounts the stage of the opera at Marseilles. The beauty of his work is precisely that it cannot be detached, that it is of the very body of the monument, and cannot be transported elsewhere. We must be resigned to give of this art only a mutilated image."

Now this appears on the surface a plausible statement, but one has only to look deeper to encounter surprise. The frieze of the Parthenon has doubtless suffered by being hacked to pieces and transported to London. The admirable Romanesque portal in the Metropolitan surely gained little by being raped from its mother church in the South of France. The Khmer head at Worcester probably made better showing when it sat high up on the wall of the Angkor Vat. But neither the Greek, nor the Romanesque nor yet the Khmer, *membra disjecta* though they be, is so of the very body

of its parent building that it cannot be transported elsewhere, without losing its entire significance. These remain sculpture—and of the highest order. Why not Bourdelle?

The truth is—if one may venture on a diagnosis—that Bourdelle suffers from the architecture complex. Thrown by chance into the studio of the sculpture who of all moderns did most to divorce sculpture from any architectural consideration whatsoever, Bourdelle has spent his whole life and his very considerable talent in revolt against his one-time master.

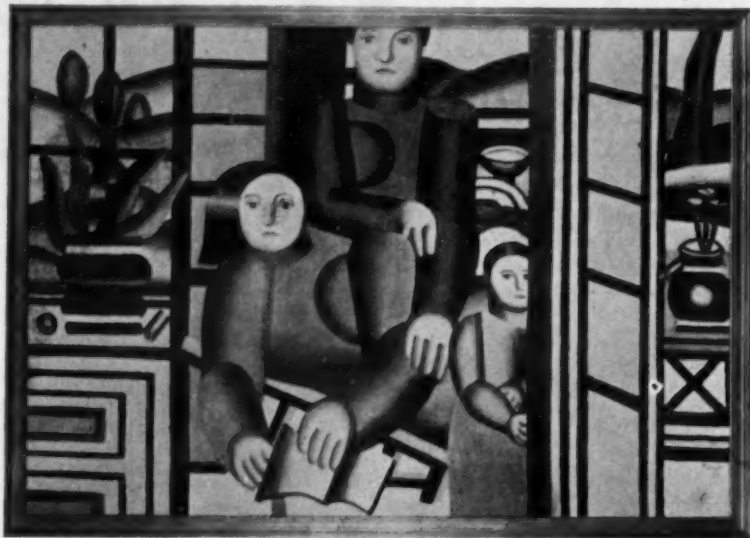
Rodin was in the position of a composer who should write a concerto in which the solo instrument dominates the scene to the extent of playing at times in another key. Bourdelle, in revolt against this infraction of the laws of music, writes a concert in which the solo instrument is so entirely absorbed as to cease virtually to exist. It is magnificent perhaps, but it is no concerto. And one is often tempted to exclaim of Bourdelle's reliefs that they are no sculpture. There is a balance to be observed between architecture and sculpture and, if Rodin breaks it in one sense, Bourdelle is no less unscrupulous in the other.

I would retract the apology. It is not I who wrong Bourdelle, but himself, in that he forces himself into a role for which he is not fitted, hypnotizes himself with a theory. There are works in the Bourdelle exhibition which have all the earmarks of sculpture. But they are not the monumental Virgins, nor the self-effacing reliefs. They are the small statuettes of twenty years ago. The two "Bacchantes," the "Cloud." As for the monumentals, they are either frames or drawings. Into these frames, unerring in their proportions, a sculptor might infuse life. Working within the outline of the drawings, he might bring the stone or bronze to trembling point. Bourdelle has not.

Loiseau Can Yet Thrill Us

Impressionism dies hard, inconceivably hard. Looking at its lingering representatives in the Academy one could scarcely believe that a man of our days could still give us an emotional thrill with a formula so outworn. Yet, go to Durand-Ruel's and see the exhibition of Gustave Loiseau and, hardened as you may be, I doubt the spell will still work. In this exhibition there is nothing said that

From the Exhibition by Fernand Leger



"PERSONNAGE DANS UN JARDIN" By FERNAND LEGER

To be shown in the exhibition of the Société Anonyme at the Anderson Galleries Nov. 17 to 28.

The Société Anonyme is once more coming to the fore with an important exhibition of the works of the eminent French Modernist, Fernand Leger, who belongs to the group headed by Picasso. The reproduction shown here is one of the best examples of Leger's rendering of the modern myth of the power of the machine and its result on modern life. He utilizes his epoch and transforms it

into expressions of the painting art that is almost plastic.

Machinery may have reached the external as seen in the arms and bodies of his people. But their soul remains as untouched as heretofore. Therein lies the optimism of the painter. He is well known to that exclusive group in America who enjoy the unusual and who were enchanted by his famous décor of the ballet of the skating rink, produced by the Swedish Ballet in the winter of 1923.

Monet and Sisley and Van Gogh have not said already, yet, astonishing fact, Loiseau's pictures of 1916 have an air of actuality, of conviction, hardly less than theirs of the '80s. Look at "La Cave d'Hedouville," "Rue du Village, Saint Cyr-du-Vaudreuil," and especially the exquisite "Verger en hiver" and tell me if I am not right.

Hats Off to Vos

Hubert Vos, at Fearon's is another story. And a long story at that. Vos was born in Maastricht, Holland, Feb. 17, 1855, became a pupil of Portaels, studied in Paris under Cormon, opened a studio and two ateliers in London (1887), came to Chicago as Dutch art commissioner to the World's Fair in 1892, remained, was naturalized, set out on a world's tour "with the purpose of becoming acquainted with the aboriginal races," painted the world's notabilities, the world over, and finally returned to this country. The year 1900 saw his last burst of glory. Now, after twenty-five years of retirement, he comes out, vigorous as ever, with a fresh batch.

In face of this record and the vigor and honesty of the portraits and landscapes which he now shows, I can only take off my hat. True, he is not my painter. He is not of this day. With the Moderns he has no truck. But I doubt whether in the Academy he would be more at ease. His portraits are too honest, too solidly academic, in the only sense of the word that has any meaning, to strike up a friendship with flashiness and shoddiness. Your good health, Mr. Vos.

Amsterdam Celebrates Its 650th

Anniversary by a Great Art Show
AMSTERDAM.—To commemorate the 650th anniversary of the foundation of the town of Amsterdam, the Ryks Museum has arranged a show, which illustrates in a great number of paintings, documents and plans the development of the city. The XVIIth century, which marks the flourishing period of this nation both in the line of art and general prosperity, is largely represented. As a loan exhibit from the Museum in Stockholm Rembrandt's "Supper of Claudius Civilis" is shown. For the first time since Rembrandt's days it was possible to unite in one exhibition the six most representative compositions of the master. To the "Night Watch," "Anatomy of Dr. Deyman" and the "Staalmeesters," the property of the Ryks Museum have been added the "Anatomy of Dr. Tulp" from the Mauritshuis in The Hague and "Fabius Maximus Welcomes His Son, the Roman Consul Suessa," from French private possession. Among the great number of portraits assembled in this show, many have been lent from famous private collections both in Europe and in the States. The show gives an impressive review of the master's latest period and his ripe style.

NEW RICHES SHOWN BY METROPOLITAN

Paintings from Huntington Collection, Lent for a Year, and Mr. Mills' Renaissance Bronzes Shown

By RALPH FLINT

The Room of Recent Accessions at the Metropolitan presents a splendid sight at this November showing of its new treasures. While it is not the custom of the Museum to include as accessions those objects which come as loans, yet the five canvases from the Archer Huntington collection have the stipulation of a twelve-months stay attached to them, and thus they are admitted to this special room.

The Museum is fortunate in having these Rembrandt and Hals portraits once more upon its walls. They are the same canvases lent by the Huntington family for the Hudson-Fulton exhibition in 1909 and for the fiftieth anniversary exhibition in 1920. Of the paintings by Rembrandt there is the well-known "Savant," and a portrait of Hendrickje Stoeffels, from the Hann collection, and a portrait study. The two portraits by Hals, likewise from the Kann collection, are said to represent Balthasar Coyman, alderman of Harlem, and his wife.

The second item of importance is the gift of Ogden Mills of twenty-three bronze statuettes and forty medals and plaquettes of the Renaissance. This is the second group of Renaissance bronzes from Mills. Various sculptural tendencies are to be noticed in this miscellany. Many pieces show signs of direct adaptation from well-known antique pieces, and the naturalistic trend is seen among the bronzes depicting animals and centaurs. Among the medals and plaquettes are three excellent reliefs by Moderno, famed for his skill in this work.

Three red-figured Greek vases are also important accessions of the month. These noble vessels are Athenian. The largest stands 26 inches in height, is of splendid proportions, and is equipped with two volute handles. The effect of this vase, with its separate base, is highly architectural. The body of the krater is black but there are red mouldings on foot and stand for relief and contrast. A figured decoration runs about the neck, with charmingly animated figures in delicate line showing light against the ground. The other two vases are of the bell krater shape, with small handles and simple bases. The painted ornamental figures are large size and cover the main portion of the vases with a handsome effect. They are both works of the Early Free Style (about 460-462 B. C.), and are attributed to well known Athenian vase painters.

Further accessions are the two laces of historical interest given by Mrs. William Carter and Mrs. Vernon H. Kellogg, three Chinese sacrificial vessels from the Temple of Heaven in Peking, a painting by Henry O. Tanner (hung in one of the upstairs galleries), and some

classical inscriptions which come to enrich a department of the Museum as yet very incomplete. One piece of lace has the coat of arms of the United States woven into its running pattern, and the other is a bobbin lace cover made by the lace-makers of Belgium at the time of the world war. The classical accessions are an Attic inscription cut on limestone, a Doric inscription on bronze, and a Chalcidian alphabet on a jug of incised bucchero ware. The Tanner canvas shows the escape of Lot and his family from Sodom and Gomorrah, and the Chinese vessels are of the Chien Lung period, and of a very rich dark-blue porcelain.

Newark Museum's Training School for Gallery Workers in Operation

The Newark Museum's training school for museum workers, projected last summer by John Cotton Dana, is now in operation. The original plan has been considerably changed however. The school has developed into an apprentice class, which, instead of paying tuition for its studies gives its services to the museum for a certain number of hours each week receiving in return instruction in museum work, and a small salary.

The members of the apprentice class are seven young ladies, Misses Ruth Farwell, Elizabeth Haynes, Anita Neu, Dorothy Miller, Cora Ward, Elinor Robinson and Dorothy Dudley. Miss Farwell studied at Middlebury College and

was engaged in library work before joining the apprentice class. Miss Haynes is a graduate of Wellesley and was employed at the Metropolitan Museum in New York before coming to Newark. Miss Neu was on the staff of the Museum of Natural History in New York. Misses Miller and Robinson are Smith College graduates, Miss Ward is a Wellesley girl, and Miss Dudley comes to the museum from Wheaton College, Norton, Mass.

The apprentice class is now working in the various departments of the Public Library, since, in the opinion of the Newark Museum authorities, the fundamentals of library work are much the same as the fundamentals of museum work, and the general attitude of a public library toward its clientele is precisely that which is now adopted by the best museums.

The class will familiarize itself with all the activities of the Newark Museum, notably the adjusting of the museum to its new quarters, and in its coming rapid growth, its adaptation to its special clientele.

Gerald Kelly Returns

Gerald Kelly has returned to the Wildenstein Galleries after several months in Europe. The first exhibition which he has arranged for the season will consist of portraits by Romaine Brooks, an American artist well known in Paris. The coming show, which will be her New York premiere, begins next week.

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LUKS DEPICTS THE LAND OF ANTHRACITE

His Painted Documents of Life in the Region of His Boyhood Are Done With Power and Understanding

By RALPH FLINT

George Luks is showing a score or more of paintings in oil and water color at the Rehn Galleries until the 28th. This is perhaps the most vivid and dramatic record of that Pennsylvania mining region, where he was born, and which has been so often the background of his art, that he has yet advanced.

He has compassed its lights and darks, its glooms and its gladnesses with the understanding of a true humanitarian. Under the surface of the relentlessly grimy life that these coal miners and their families lead, Mr. Luks has discovered all manner of reassuring humanities, and in his painted documents of the mines has helped the outside world to understand something of this anthracite region.

As an introduction to the whole exhibition the visitor should start with the large landscape view of "Mahony City." Here he will get the keynote of the locality where Mr. Luks finds his so abundant pictorial inspirations. The canvas is perhaps the finest thing the artist has ever painted, and is one of the most remarkable landscapes to be culled on American soil. Here the artist has cast aside all predilection for dark and indeterminate effects, and has painted this utterly fantastic town in all the glare of a cold, glaring noon-time.

Huge and monstrously forbidding mountains of culm, black enough in the light and with even blacker shadows in the rifts, stretch across the landscape, almost obliterating the original mountains that once dominated the scene. Against the luminous sky these giant dumps of refuse coal make stark and startling silhouette, and under Mr. Luks' powerful treatment they assume an even more significant attitude. In the middle distance the town stretches along the feet of these sable dumps, and sharp against their blackness the painter has set the bright red steeple of the local church with its golden cross as sign and symbol of all-conquering faith. In the foreground of this unusual scene goes a Ford with its attendant cloud of dust.

Another vivid picture of this region is found in the canvas entitled "Noc-turne," done in the artist's more familiar registry of tones. Most of the other oils depict the people of the anthracite fields, curious gnome-like types, often with a quaint merriment under their grimy exteriors. In the likeness of "John Olijarchik" Mr. Luks has achieved the difficult feat of painting a miner fresh from the mine with his face as smutty as ever a face could be and still looking human.

The little children of this district where Mr. Luks is so persona grata are also portrayed in his well-known manner. They appear as strange little waifs of some murky zone where the light hardly percolates. They smile perhaps but it is a smile of some strange underworld. In his "Breaker Boys" Mr. Luks has given a vivid picture of young toilers in the mines; the large "Miner" is a portrait study in his usual bold and succinct manner.

The water colors are splendidly done, and range about from donkeys and cows and pigeons to mines and miners. A group of charcoal drawings, the gift of Mr. Luks to the Pottsville Public Library, is also a part of the exhibition. This occasion certainly marks the farthest advance of the artist's work.

Alexander Levy's Exhibit

An exhibition of recent paintings by Alexander O. Levy is current at the Babcock Galleries. This is the second one-man show that this young Buffalo artist has held in New York and is a distinct advance in many ways over his first showing. He has come into a decorative style of painting that is capable of being carried to considerable lengths, and in certain of his landscape pieces he has used his talents to fine outcome.

The "Idyl" is richly seen and painted; its color is a fine blending of soft greens and rose-tinted browns, and the tree forms are kept just close enough to nature to lend an attitude of spontaneous grace. The painting is very fluent here, and is touched with a variety of accents that give a wholly spirited aspect to the canvas. A number of the other landscape pieces have this same decorative force and naturalistic charm, such as the "Porterville" with its shaggy trees sweeping over the village street and the "Six O'clock" with its well-assembled mass of old houses huddled together.

A large canvas "Along Jefferson Street" shows the dangers that such stylized

Chiesa Collection to Go at Auction



"THE BIRTH OF ST. NICHOLAS" By LORENZO VENEZIANO

Courtesy of the American Art Association
Among sixty-three pictures by Italian and Flemish Masters which will be sold at the American Art Galleries

The first instalment of the Achillito Chiesa collection, sixty-three pictures by Italian and Flemish masters, will go on exhibition Saturday next, Nov. 21, at the American Art Galleries, prior to being sold at auction on the evening of the 27th.

The collection extends from the XIIIth to the early XIXth century, from an Italo-Byzantine "Crucifixion," probably painted at Venice, to a genre painting by Goya. Among the Italian pictures may be mentioned two superb panels attributed to Lorenzo Veneziano, illustrating the legend of Saint Nicholas, a Segna "Madonna," a fine Andrea di Bartolo "Madonna and Child," and an early Sano di Pietro, the last-named a "Madonna with Saints and

Angels," showing the Sassetta influence very strongly.

A Filippino Lippi "Madonna," the Venetian double portrait which for long hung in the Kaiser Friedrich Museum, and a masterly sketch by Tiepolo make an impressive group.

Flemish masters are represented by two charming Patrinis, a Van Dyck portrait, two wings of a triptych attributed to Bartholomew Bruyn, the elder, a Jan van Scorel portrait, an altarpiece by Joos van Cleve the elder, and a fragment of a triptych recently discovered and given to Hans Memling.

Among the Dutchmen may be mentioned Jan Steen and Isaac Koedijk. An exhaustive review of the collection will appear in next week's issue.

painting may lead to, and here Mr. Levy has become patchy and postery. Two groups of old folks of the southland where he has taken these scenes are well made, and his large "Mountaineer," seen at his other New York show and one-time prize winner at the Albright Gallery, stands out as his best figure piece.

Trude Neuhaus, Howard Leigh

The Anderson Galleries have been showing the work of two painters, one group devoted to the colorful subject matter of Mexico, the other comprising drawings and lithographs of architectural subjects done in Europe. Trude Neuhaus has painted the bright charms of this southern republic in a wholly individual way, reproducing in his work the hot coloration of that region with conspicuous success. These paintings and water colors were recently shown at the National Art Gallery at Mexico City. In connection with the paintings there are Aztec figurines and pots recently excavated by the artist in Chapala.

Howard Leigh's recent drawings and lithographs are also featured at Anderson's. His pencil studies of architectural monuments, mostly ruins and relics of past Italian glories, are well executed, but the translations onto stone have in each case given the original design a greater vitality. Mr. Leigh's lithographs are interesting examples of a decided talent in the graphic arts.

France Honors Mr. Edwards

George Wharton Edwards was presented with the cross of the chevalier of the Legion of Honor by the French Ambassador, Emile Daeschner, at the opening of the exhibition of sculpture by Antoine Bourdelle at the Grand Central Galleries on Nov. 6. Mr. Edwards had made many drawings of French towns and cathedrals in the area afterwards devastated by the war and this record is now considered of great importance by the French government. The granting of the honor has already been mentioned in THE ART NEWS.

VLAMINCK IN SHOW HERE WITH UTRILLO

A Large Group of Paintings by the Two French Artists Illustrates Their Differing Styles and Moods

By HELEN COMSTOCK

An extensive group of paintings by Maurice de Vlaminck and Maurice Utrillo was selected in Paris by Mr. Reinhardt last summer and is now shown by him in galleries made friendly to modern pictures by a background of monks' cloth which covers the brown velvet reserved for older works.

The two painters have little in common except Christian names and Parisian birth. Vlaminck is emotional, impetuous, fiery; his canvases are rarely static, they vibrate with life and movement. Utrillo is a detached observer, more impersonal, and while he is capable of charging his pictures with a dramatic content, he is still quite remote himself—he is the onlooker where Vlaminck emphasizes his personal reaction.

Utrillo is seen in his earlier period as the "painter of the street," his colors subdued and his manner reserved. There are also his more recent pictures in which his empty streets have become suddenly populous and his once cool color lustrously warm. "Fortification" with its strollers on the green slope represents the later period, having been painted this year; "Montmartre, Neige" is earlier; it is beautiful in its soft grays and whites and has that mysterious aloofness which is felt so often in his street pictures.

"Sannois," with its sharp little group of storefronts, a glint of red in the center, has a portentous quality; mystery of a sinister nature envelops them. If the author of "Wuthering Heights" had ever written of the town she would have placed her characters in such a setting.

Vlaminck is represented by a large group of water colors as well as oils, water colors which reveal a resonance, a depth which is difficult to attain in that medium. He has refused to capitulate to the lightness and delicacy which are characteristic of water color, and has given us landscapes which have the depth of his oils.

Vlaminck at his best is convincing; he carries you with him into a sometimes disturbingly restless world. He fails sometimes, as in the big landscape, "Louvciennes," because his attempt to define structure seems to have exhausted him. In the "Little Church," the "Two

Roads" and a landscape with trees his vitality is unwearied.

Merton's Water Colors

In the few seasons since Owen Merton first appeared with his water colors in New York galleries—his Bermuda subjects are especially remembered—he has considerably extended the boundaries of his expression. The present exhibition of his water colors of France and Algiers, at the Daniel Galleries until Nov. 23, shows a mastering of a significant brevity which comes not so much from elimination as condensation. There is one landscape under a ridge of hills that is like the Chinese in its terse adequacy.

To praise his pictures for their fine pianissimo touch is to suggest that perhaps they are fragile and slight, but the delicate touch with which he best expresses himself is capable of many shades of meaning, of value, of quality, and these he has under a control that seems to be growing more assured.

"Street with Shadows" has a tempo that is emphasized by the bars of gray that march into the distance; "French Fort, Bousaada" is permeated with a rare unity, each part in a sensitively felt relation to the whole. Decidedly he has advanced over his former work in his indication of the relations of planes to each other so that these new pictures have a richer depth than anything he has shown before.

Tiffany Foundation Exhibit

The fifth annual exhibition of the Louis Comfort Tiffany Foundation may be seen at the Art Center until Nov. 28. Some of the exhibitors have recently returned from study in Europe, among them Edmund Amateis, who has a sculptured head, "Phyllis," and Frank Schwartz, who shows drawings. Both have been studying in the American Academy at Rome.

One of the most generously represented is Renwick Taylor, a pupil of Charles Hawthorne and winner of the Pulitzer Traveling Scholarship. His landscapes have breadth and vigor and a marked individuality.

Two whose work has passed far beyond the "student look" are Bradley Walker Tomlin, with his flower subjects in pastel, and Irene Weir, who has some etchings that might have been inspired by the frescoes of some old Italian church. Charles Locke, now giving a course at the Arts Students' League, Kimon Nikolaides, for several years a teacher, and Emile Walters, winner of the J. Francis Murphy prize in last autumn's Academy, exhibit paintings. Stanley Moyer, an Ontario artist, shows portraits of various musical celebrities; Beatrice Kendall, daughter of W. Sergeant Kendall; Francis Kelly, formerly assistant to Ezra Winter, and Giulio

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THE HAGUE—11 SURINAMESTRAAT

National Arts' Etching Show

The National Arts Club will hold an exhibition of the work of living American etchers from Dec. 2 to 20. Exhibits must be delivered to the galleries, 119 East 19th St., on Saturday, Nov. 28. For entry blanks write Zella de Milhau in care of the club.

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Novani, whose delicate sculptures in low relief are well known, are other contributors. Frederic C. Claytor, director of craftwork at the Carnegie Institute of Technology, is showing a collection of jewelry.

Early American Portraits

For those who are interested in the history of New York families as well as for the student of American painting the present loan exhibition of fifteen of the earliest known portraits painted in America, on view at the Century Club until Nov. 28, is an event whose importance is of the first magnitude.

These pictures have been assembled and notes on both subjects and artists made by one whose anonymity in the catalogue as a "former trustee of the Century Association" is hardly sufficient to hide the identity of Thomas B. Clarke. The group, with one exception, namely, the portrait of Governor Bellingham of Massachusetts, consists only of subjects who lived at some period in New Amsterdam, or later in New York City; ten of the fifteen were born in New York State. The portrait of Richard Bellingham by William Read, painted in 1641, is the earliest known portrait painted in this country. In spite of its priority in years, there is not so much of the "primitive" in treatment about it as in the portrait of Johannes Van Vechten by Pieter Vanderlyn (grandfather of John Vanderlyn) which was done more than a half century later.

The two finest pictures shown are the portraits of James de Lancey by Henry Benbridge, painted in 1772, and Stephen de Lancey, the original owner of Fraunces Tavern, painted by John Smibert in 1734. The portrait of James de Lancey, the richest man in America in his day and head of the de Lancey Party, is a delineation of great distinction.

Mention must be made of a small portrait by the first of our miniaturists, Edward Malbone, his subject being the beautiful Margaret Maria Livingston who was described by the poet Kotzebue, who saw her in Paris, as the "youngest sister of Venus."

The most important family of painters in Colonial America, the Duyckincks, Everet I, Gerret, Everet III and Gerardus, are represented, also Henri Couturier, with the portrait of Oloff Stevens Van Cortlandt, founder of that family. John Mare's portrait of Robert Monckton, Governor of New York; John Watson's presentation of Sir Peter Warren; John Stevens, painted by John Wollaston, and a head of Peter R. Livingston, president of the Provincial Congress, by Abraham Delany, comprise the remainder of the exhibition.

Attendance at Bellows Memorial

The attendance at the Bellows Memorial Exhibition at the Metropolitan Museum of Art has broken all records of attendance at any similar exhibition under the auspices of the Museum. Up to Friday, Nov. 6, the record showed that 23,565 persons had passed into the large Gallery of Special Exhibitions. On Sunday afternoon, Nov. 1, the attendance was in the neighborhood of 3,000.

Cincinnati Museum Gets \$300,000

CINCINNATI.—A recent notable gift to the Cincinnati Art Museum was the collection of paintings that had been gathered by Mrs. Mary M. Emery. Announcement is now made that Mrs. Emery has donated \$300,000 to build the Emery Wing for it. The structure will be of massive cut stone, 186 feet long, extending from the northwest corner of the present museum building.

Bourdelle and His "La France Saluante"



Bourdelle himself is here seen with his heroic bronze statue, "La France Saluante," which Mr. Kraushaar has brought to America and is now showing at his galleries. This is a replica of the great bronze that is to stand in front of the Monument de la Gratitude Française, a lighthouse to be erected on the Pointe de Grave near Bordeaux in memory of France's aid in the Revolutionary war and our aid in 1917.

The monument, of which André Ventre is architect, is pyramidal in shape and is to have bas-reliefs by Navarre and other sculptural decoration by Bartholomé. The bas-reliefs will show on one side, in a panel twenty meters long, the departure of Lafayette for America, and on the other the arrival of the American expeditionary forces in 1917.

Bourdelle's figure is one of Greek inspiration; the austerity of the treatment has its inspiration in the archaic. The tense strength, the feeling of reserve force in the erect body and uplifted arms is matched by the powerful intellectual qualities of the face.

On pages one and two of this week's Art News is a critical estimate of Bourdelle by Guy Eglington which is worthy the serious consideration of every art lover. Mr. Eglington not only knows art but he knows Bourdelle. This illustration, showing the architectural qualities which Mr. Eglington describes in Bourdelle's work, will help in giving an understanding of his genius.

SALMAGUNDI'S SHOW HAS A WIDE APPEAL

Etchings, Black-and-Whites, Sanguine Sketches and Other Exhibits Include Some Striking Art Works

By DR. CHARLES FLEISCHER

The members of the Salmagundi Club give an exhibition of 220 etchings, pencil drawings, black-and-white illustrations, sanguine sketches, and wood-block prints until Nov. 20.

Though mainly black-and-white, the collection is sufficiently individualized and varied to interest artist, connoisseur, and layman. Fortunately for the exhibitors, the last class—the common people—of whom Lincoln said God must like them, he made so many of them—dominate, even at an art exhibition. And it is to this class of visitors that the Salmagundi Club showing will most appeal, because the vast majority of the pictures are literary themes, or illustrations, or ever popular genre subjects.

But there is also an appreciable proportion of splendid drawings to fascinate the artist and the student, and to delight the connoisseur. There, for instance, are two pencil drawings by Edmund F. Ward, a female and a male nude, both of them modestly enough called "Study for Illustration" that attack your attention for their simplicity and vitality.

And there is a group of pen-and-wash drawings and of pencil-and-wash drawings by William Auerbach-Levy, showing such masterful use of line to indicate form, contour and character as to compel admiration from artist and layman alike. Especially attractive to me is "Pearl," a pen-and-wash drawing.

Here, scattered over several walls, are three charcoal portraits by Leo Meilzner—famous for his Woodrow Wilson and a host of other depictions of the great, the nearly great and the merely human. Each

of these, Robert Edmond Jones, John Alonzo Williams, David Mannes, is obviously a recognizable likeness, a sympathetic interpretation of the sitter, and a work of art.

A "Drawing" by Grant Reynard is admirable, because again so much is accomplished with so little—a charming girl, her inner grace and her outward gracefulness, her coloring, her youthful beauty—all indicated with a few telling strokes. "Portrait of a Young Man" by Stanley W. Woodward is refined almost to super-sweetness, but it presents an attractive, sensitive type of young manhood, the broad and high forehead making strong contrast with a delicately modeled mouth and chin.

A series of etchings by Ernest D. Roth give strong and satisfying landscape portraits, with the soul of them well suggested, of some familiar Italian scenes. So, too, Charles S. Chapman gives more than forest views and camp scenes—he communicates his conviction that "there is a spirit in the woods."

O, yes, there was an award—the Shaw prize, given to Harry Wickery for his "Snug Harbor." Why? Perhaps, because of the cumulative excellence of his other contributions.

Armingtons at Ralston's

A family affair is being enacted—and most happily—at the Ralston Galleries, in the Heckscher building, 730 Fifth Ave. And the play is to continue until Nov. 23.

There are only two characters in the skit, each of them starring in a specialty—Frank M. Armington, painter; Caroline Armington, etcher. As a matter of fact, each of them can play the other's part, for each is both painter and etcher. But, for the purposes of this joint exhibition, each specializes, and Mr. Armington shows a group of thirty paintings and Mrs. Armington—not necessarily having more to say—presents thirty-five of the products of her needle.

This artist couple, Canadian by birth, has lived and achieved in Paris for the past twenty years. Beginning as a por-

RICH AFRICAN ART FOR FIELD MUSEUM

Acquisition of Kleykamp Objects from the Cameroon Makes Its Collection Surpass Any Except Berlin's

CHICAGO.—A new African hall depicting the primitive culture of portions of the Dark Continent will be installed within the next few months at the Field Museum as a consequence of the purchase by the Museum of the important Jan Kleykamp collection from the Cameroon district. The Museum's formerly acquired African material will be coordinated with the new collection, which numbers about 2,000 objects, to make a comprehensive exhibit.

Of the Kleykamp collection the curator of anthropology, Berthold Laufer, states that it is probable that no museum outside of Berlin has material comparable with it. It was obtained by members of the German official staff during German colonial occupation at a time when ethnologists could not have entered the Cameroon.

Besides full representation of the clothing, weapons, domestic utensils, fishing implements, ornaments and musical instruments of the Bantu tribes the collection contains examples of the finest achievements of their art. These include wooden images, masks, carved chieftain's seats, carved beds, decorated signal drums, bracelets and signal horns carved in ivory, pipes of wood and bronze and costumed figures of dancing warriors in full panoply.

Saint-Gaudens Gives Radio Talks

PITTSBURGH.—Homer Saint-Gaudens, director of the department of fine arts at Carnegie Institute, is giving a series of six radio talks on the subject of "International Art." These talks are broadcast from the University of Pittsburgh studio of station KDKA on Tuesday evenings from 7:45 to 8:00 o'clock. The last will be delivered Nov. 23.

Mr. Dudley Tooth Arrives

Mr. Dudley Tooth of Arthur Tooth & Sons, 155 New Bond St., London, arrived on the *Homer* bringing with him several paintings of the English School. He will be located at 30 East 60th St. during the next four weeks, after which he returns to London.

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traitist, the man soon found that the face of France and the character of Paris also asked to be portrayed. And so all of his pictures prove the fascination of the streets and buildings and bridges of Paris, with their dramatic interest and their ever-changing tableaux, and the French countryside with its endless variety of charm and beauty. These paintings give you an impression of intimacy and humanness, altogether beyond the deft handling and clever craftsmanship of the artist.

So, too, Caroline Armington's thirty-five etchings are evidently—if one may dare to use freshly the rather stale phrase—done *con amore*. She, too, certainly loves her inanimate sitters and she sees into the soul of the architecture she interprets. Thus, for instance, the "Bridge of Sighs, Venice," which is here depicted for the millionth time, has a freshness in its very familiarity, because it is seen by her "originally" and is made part of a larger than usual view of that side canal. Again, the "Porte d'Entrée, Musée de Cluny" gives an attractive vista of balanced light of the distant court yard against the shaded foreground of the Gothic entrance that makes the familiar scene newly interesting.

Edmond R. Amateis

Perhaps a more impressive exhibition—the more because it is a first presentation—is the collection of thirteen pieces of sculpture by Edmond R. Amateis, shown also at the Ferargil Galleries until Nov. 14. Mr. Amateis is a young American sculptor—a prix-de-Rome man—just back from Italy and now an instructor in sculpture in the school founded by Solon Borglum, his master.

Evidently this young artist is still intoxicated with classic inspirations and literary traditions. This divine drunkenness is largely responsible for his choice of traditional themes. But, mark my word, he will be heard from in the years to come. Already he knows his art and his medium. He loves flesh, and he sees it with full joy, but he reproduces it faithfully and without suggestiveness.

His special *métier* seems to be in the subtleties of low relief, the very poetry of sculpture. And so, his "Madonna of the Jewel" is exquisitely beautiful, poetic, religious—though he uses as model a lovely contemporary type, as the masters have always had the courage to do. His "Perseus Slays Medusa" illustrates strikingly the young artist's ability to make slight deviations in planes count for much in giving a fine depth and flow of lines, and even suggesting color values in his white marble medium. His "Portrait of Mrs. E. Roland Harriman" (No. 7) strikes one as a good portrait—and it certainly is good art.

At Kleykamp's

After conducting an exhibition in the family gallery at The Hague, during the recent summer and the early fall, Jan Kleykamp has reopened his New York Gallery, at 5 East 54th St. The current specialty is an extremely interesting exhibition (until Dec. 5) of Chinese and Japanese paintings. This collection was formed, after careful selection, with the aid of Dr. Berthold Laufer (of the Field Museum, Chicago) from various accumulations, especially the collections of Raphael Petrucci, Baron von der Heydt, and Goloubew.

The entire exhibition will be transferred to Chicago, for viewing during December, at the request of the Art Institute, department of Oriental art. The present exhibit is enhanced by fine examples of Spanish pottery, stone sculpture, jades and jewelry. On leaving Kleykamp's, I noticed in the attractive windows some black amber pieces which must be very rare—and certainly they are tempting.

Portraits by Erik Haupt

The Ferargil Galleries show, until Nov. 14, twenty-four portraits by Erik G.

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Norwich Museum Celebrates Its Centenary



"LANDSCAPE WITH DISTANT VIEW OF A CASTLE"
By JACOB RUISDAEL

Courtesy of A. F. Reyre
One of the exhibits at the centennial celebration of the Norwich Museum, this picture, 21½x27 inches, was lent by A. F. Reyre, London.

NORWICH, England.—The centenary celebrations of the founding of Norwich Museum were attended by the Duke of York and a number of leading personalities in the world of art, such as Mr. Eric Maclagan, director of the Victoria and Albert Museum, Mr. James Milner, the National Portrait Gallery; Mr. Campbell Dodgson, the British Museum; Messrs. Jean Guiffrey and Paul Jamot, of the Louvre, and many others. Owing to the organization of Mr. Percy Moore Turner of the Independent Gallery, Grafton Street, the ceremonies proved an artistic event of no little importance.

It was Mr. Turner's idea to celebrate the occasion by means of a magnificent loan collection, illustrative of the evolution of painting from the XVIIth century to the present day, and his intimate knowledge of the history of painting and its trend here stood him in good stead.

Haupt. This artist is a young Baltimorean, trained in Munich and Paris, and now a resident of New York. The enthusiasm of youth is in his work as he feels his way towards greater technical excellence.

Most of the portraits here presented are done in pastel, an unusual medium for portraiture, which, however, Mr. Haupt handles most felicitously. Leaving aside the matter of getting likenesses, he certainly achieves color symphonies that are themselves attractive—the pastel, instead of being pasty, giving you a rich, juicy, jewel impression. As portraits, these twenty-four do not give me the sense of diversity that well-individuated interpretations of personality should give. "Mrs. Samuel T. Weil" (No. 12) is a pleasing example of Mr. Haupt's work at its best—her ethereal, but healthful, blonde beauty being well presented through the medium of his brilliant pastels.

Yale School of Fine Arts to Train Curators, Experts and Connoisseurs

NEW HAVEN—Dean Everett V. Meeks announces that the Yale School of Fine Arts will extend its curriculum so that it may train museum curators, experts and connoisseurs. New courses in the history of art and in criticism will be added, and courses leading to higher degrees in the graduate school will be revised.

"We believe that the approach to the fine arts should have a double character," said Mr. Meeks. "We must first of all teach the technique of the various arts for the benefit of students who wish to follow them professionally. In addition we must give courses in the history, criticism and appreciation of art."

"We now offer some work of this nature in courses intended primarily for undergraduates. These courses are conducted by men who are not only familiar with the history of their subject, but who are also practising the various arts which they teach. This balance between the historical and technical we hope always to maintain."

"We plan that in the somewhat chaotic state of the arts today this university may help to carry on the torch of living art. Purely historical instruction may give the impression that there is no art today. Purely technical instruction may give the impression that Modernism is all there is in art. We have so far been successful in keeping more than 200 students actively at work in architecture, painting and sculpture, who are familiar

with the art of the past and who are also thoroughly trained in draftsmanship and composition.

"We do not have to choose between 'technical' and 'academic' art instruction. We see no reason why they should not supplement each other. Here at Yale we have the almost perfect setting for completing, with little addition to our courses, this dual curriculum."

Paintings by Tiepolo and Perugino
Acquired by Detroit Institute
DETROIT—A painting of Tiepolo, representing Alexander the Great and the daughters of Darius, has been obtained for the Detroit Institute of Arts.

Another important addition is a picture by Perugino, teacher of Raphael, depicting St. Francis blessing the birds. This will be known as the Elizabeth Champe gift, as it was bought with the \$5,000 bequest of the donor.

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Statue of the Famous Financier of the Revolution and a Signer of the Declaration Is in Philadelphia

PHILADELPHIA—The heroic bronze figure of Robert Morris by Paul Weyland Bartlett has at last been placed in position before the Custom House where the financier once worked but a block away from Independence Hall in which he signed the Declaration of Independence. It is the only statue of the great Philadelphian in the city.

For months this work has been admired in Baltimore where it stood outside the Limerick Bronze Works where it was cast. The plans began for this work back in 1911, when simultaneously a group of Welsh bankers and a group of Pennsylvania bankers projected the idea. The Welshmen raised \$10,000 and Pennsylvania appropriated \$21,000 toward the work. The sculptor Richard Brooks was

selected but died before the work began. Bartlett was chosen and after studying the life of Morris for a year, began his work.

Robert Morris is shown striding forward, the weight on his right foot, a cane in his right hand, his left hand clasped against his breast holding a document. The whole pose is sculptural, vigorous and significant. In the pocket of his great coat is seen the list on which he subscribed funds to aid Washington's army at Valley Forge, the sum reaching \$1,400,000. Bartlett was felicitous in choosing to represent Morris in this act for it was typical of the man.

The patina of the bronze is a rich dark green, the most beautiful patina on any work at present shown in the city. The pedestal on the terrace of the Custom House steps with the Doric façade behind, is of simple design and excellent proportion. On one side is the inscription "Robert Morris, Patriot, Statesman, Financier"; on the other side (and in this the pedestal is unique), appears the inscription "Designed and Executed by Paul Bartlett."

—E. L.

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PAINTINGS SELL FOR \$27,326 AT ANDERSON'S

Early American Portraits and Old Masters from the Reuling Estate Sold—A Stuart Brings \$5,250

At the Anderson Galleries, on Nov. 4 and 5, old masters and early American portraits were sold from the estate of the late Dr. George R. Reuling, Baltimore, Md., and the estate of the late Paul Jean Cels of Belgium, a total of \$27,326 was realized. A portrait by Stuart brought the highest price, \$5,250. Among the more important items:

- 46—"Cottage Scene," by Egbert Van Der Poel, Dutch, 1621; Arnold, Priuker, \$270
51—"The Madonna and Child," by Jan de Mabuse, Flemish, 1462; E. F. Collins, agent 750
54—"Head of Christ, with the Crown of Thorns," by Quentin Matsys, Flemish, 1460; W. W. Lange 475
55—"Interior with Portrait Group," by Gonzales Coques, Flemish, 1618; Metropolitan Galleries 260
58—"Landscape with the Finding of Moses," School of Rembrandt, Dutch, 1606; W. W. Griscom, Jr. 675
68—"The Intruder," by Melchior de Hoendekoe, Dutch, 1636; Order 300
70—"Woodland Scene," attributed to Jacob Van Ruydael, Dutch, 1628; Order 385
113—"Bacchus and Ariadne," attributed to J. M. Turner, English, 1775; Metropolitan Galleries 310
120—"The Madonna and Child," attributed to Bernardino Luini, Italian, 1475; James Robinson, Inc. 315
131—"Head of a Man," manner of Rembrandt; Metropolitan Galleries 300
147—"Porthole Portrait of Henry Clay," by Rembrandt Peale, American, 1778; Mrs. F. W. Morris, agent 625
148—"Portrait of Christopher Hughes, Jr.," by Gilbert Stuart, American, 1775; Order 5,250
151—"Portrait of Miss Pratt, Daughter of Governor Pratt of Maryland," by Thomas Sully, American, 1783; J. J. Cavanagh 660
153—"Adoration of the Magi," by Hendrick Metde Bies, Flemish, 1480; Order 200
154—"Madonna and Child," by Adrian Isenbrandt, Flemish, 1500; E. F. Collins, agent 425
156—"Hagar and the Angel," by Jan Van Noort, Dutch, 1620; Mrs. W. W. Price 420
157—"Moonlight Scene," by Aart Van Der Neer, Dutch, 1603; Dr. G. Frank Muller, agent 525
160—"The Launching of a Caravel," by Peter F. Rothermel, American, 1817; Ainslee Galleries 300
166—"Morning," by Francois Boucher, French, 1703; M. J. Rougeron 470

MARGOLIS COLLECTION

Anderson Galleries, Nov. 5, 6, 7, afternoons—Early American furniture gathered by Jacob Margolis, New York. Total, \$30,082. Among the more important items:

- 62—Corner cupboard, 1st half of XVIII century; Mrs. Karl Keller \$205
105—Rare Duncan Phyfe mahogany sideboard, about 1800; Jerome D. Kern 610
107—Maple chest on chest with hooded top, XVIII century; A. W. Clarke 475
110—Applewood slant-top desk with cabinet top, 3rd quarter of XVIII century; J. H. Inman 250
111—Queen Anne walnut drop-leaf tea table with six legs, early XVIII century; Collings & Collings 240
120—Set of six Hepplewhite mahogany shield-back chairs, late XVIII century; Fred'k Denison & Son 260
211—Rare maple sculpture on frame, about 1700; Miss J. H. Swords 850
235—Duncan Phyfe mahogany three-part dining table, about 1800; Jerome D. Kern 1,350
240—Rare Queen Anne walnut gateleg table, early XVIII century; Collings & Collings 1,500
248—Cherry sculpture with cabinet top, 2nd quarter of XVIII century; I. W. Drummond 550
249—Rare curly maple highboy, New England, 3rd quarter of XVIII century; L. B. Hammond 525
250—Pine scroll-top corner cabinet, XVIII century; Jerome D. Kern 410
254—Set of six Hepplewhite mahogany shield-back chairs, last quarter of XVIII century; Harry Mark 610
259—Queen Anne walnut wing chair, early XVIII century; Collings & Collings 700
261—Carved maple hooded highboy, mid-XVIII century; J. T. Hawkins 475
262—Mahogany block-front desk with hooded cabinet top, Rhode Island, mid-XVIII century; Jerome D. Kern 1,550
265—Mahogany serpentine front bureau; mid-XVIII century; L. B. Hammond 600
275—All pine break-front library bookcase, XVIII century; I. W. Drummond 525
277—Maple hooded highboy, XVIII century; J. T. Hawkins 500

DORR COLLECTION

- American Art Galleries, Nov. 4, 5, afternoons—The collection of the late Rev. Theodore H. Dorr, Lexington, Mass. Total, \$39,592. Among the more important items:
- 63—Historical painting, by John B. White, XVIII century; F. M. Midnerlo \$360
70 & 71—Portrait of Martha Washington and George Washington, American, XVIII century; Miss J. H. Swords 500
75—Sculptured statuary marble bust of Washington, by Hiram Powers; J. Lawler 325
76 & 77—Sculptured statuary of Washington, and Statuary marble pedestal, by George Rouse, 1797; P. A. Treadwell 360
123—Six needlework maple ladder-back chairs, American, XVIII century; P. A. Treadwell 360
139—Carved mahogany three-part dining table, American, XVIII century; Riddles Galleries 450
140—Set of American Chippendale carved mahogany ladder-back chairs, XVIII century; Dr. M. A. Abrams 1,160
144—Six Queen Anne carved walnut spoon-back chairs, English, XVIII century; John Wyckoff Mettler 960
147—Anglo-American inlaid mahogany secretary bookcase desk, XVIII century; P. A. Treadwell 400

Main Exhibition Gallery, New Home of the Newhouse Galleries



PAINTINGS UNDER PROPER LIGHTS WITH A HARMONIOUS BACKGROUND

ST. LOUIS.—Under its Old Spanish arch against walls draped in deep wine color, groups of representative paintings are hung in this main gallery. This particular portion of the Newhouse Galleries may be considered the center of

the general exhibits. The visitor is assured of perfect lighting and complete comfort. A painting that measures several feet in area will not detract from a perfect view of the smallest canvas. The sense of proportion is perfect and

of beauty always satisfactory and pleasing. There are no fatal shadows nor unexpected glints of light to destroy the perspective. In a word, each painting is hung perfectly under proper lights and on an always harmonious background.

- 146—American carved and gilded mirror, Circa, 1730; Mrs. J. R. McGinley 360
148—Sheraton mahogany four-post bed, American, XVIII century; Richard Church 410
149—Carved maple bonnet-top highboy, American, XVIII century; F. Callaway 400
204—Anglo-American Washington and Jefferson Liverpool pitcher; Henry Woods 575
227—Three lowestoft marine plates, XVIII century; Miss J. H. Swords 510
231—Lowestoft cup and saucer with New York state coat of arms, XVIII century; Miss J. H. Swords 430
234—Six marine lowestoft plates, XVIII century; Miss J. H. Swords 1,080
235—Anglo-American lowestoft dinner service, XVIII century; P. A. Treadwell 540
236—Two Anglo-American wedgewood marine dishes, XVIII century; J. H. Swords 500
237—Lowestoft urn decorated with Rhode Island state coat of arms, XVIII century; Henry Woods 425
250—Two carved and gilded eagle wall lights, American, XVIII century; Henry Woods 620
254—Six American spoon-back beech chairs, XVIII century; P. A. Treadwell 570
263—Set of eight Hepplewhite carved mahogany chairs; E. A. Wood 520
268—Carved mahogany sideboard, by Duncan Phyfe; Mrs. W. T. Ryle 575
271—Eight decorated carved mahogany and satinwood chairs, Sheraton period; B. Miller 440
277—Twelve carved mahogany dining chairs, by Duncan Phyfe; F. A. Treadwell 540
289—Chippendale carved mahogany secretary bookcase desk, English, XVIII century; S. Y. Ball 870
294—Carved mahogany library table, by Duncan Phyfe; G. F. D. Trask 400
297—Inlaid walnut grandmother clock, by Mansell Bennett, 1685; Mrs. J. S. Brown 425

GEORGE KELLOGG'S COLLECTION

American Art Galleries, Nov. 6, 7, afternoon—Blue historical Staffordshire, together with a few specimens of silver and copper lustre and miscellaneous objects, from the collection of the late George Kellogg, Amsterdam, N. Y. Total, \$30,490. Among the more important items:

- 25—Gravy tureen with cover, with arms of the State of Connecticut on both sides; made by T. Mayer; Henry Woods \$325
26—Small tray, with Connecticut arms; W. W. Seaman, agent 1,800
30—Small platter, with Massachusetts arms; W. W. Seaman, agent 750
32—Platter, with North Carolina arms; W. W. Seaman, agent 725
33—Pitcher, with Maryland arms; Henry Woods 400
34—Platter, with Delaware arms; Henry Woods 1,400
37—Large platter, with New Jersey arms; Henry Woods 900
38—Platter, with Pennsylvania arms; Mrs. A. H. Merritt 450
39—Large platter, with Pennsylvania arms; Henry Woods 900
80—Tray, with Battle of Bunker Hill, made by Stevenson; Henry Woods 400
81—Platter with Battle of Bunker Hill, made by Stevenson; W. W. Seaman, agent 475
106—Platter with Junction of the Hudson and Sacandaga Rivers, made by Stevenson; Eversley Childs 300
186—Large platter with Landing of Lafayette, made by Clews; Mrs. D. C. Howe 375
238—Plate with medallions of Jefferson,

- Washington, Lafayette and Clinton," made by Stevenson; Henry Woods 260
240—Plate with "Entrance of the Canal into the Hudson at Albany," made by Stevenson; Henry Woods 360
241—Soup plate, with view of Governor's Island, made by Stevenson; Henry Woods 425
249—Soup plate of Dr. Mason's Church, made by Stevenson; Henry Woods 310
252—Platter of the Esplanade and Castle Garden, made by Stevenson; Henry Woods 1,100
255—Platter with Castle Garden and Battery, made by Wood & Sons; Eversley Childs 400
256—Platter with New York from Weehawk, made by Stevenson; Henry Woods 810
263—Platter of Lake George, N. Y., made by Wood & Sons; Miss J. Blake 340
285—Platter of Sandusky, maker unknown; W. W. Seaman, agent 650
350—Large dish, with Dr. Syntax subjects; Mrs. D. C. Howe 300
351—Large platter of Dr. Syntax amused at Pat in the Pond; Mrs. D. C. Howe 310
352—Large platter with the Harvest Home; G. E. Comstock 300

MRS. FISH'S LIBRARY

American Art Galleries, Nov. 4, afternoon and evening—Library of Mrs. Hamilton Fish, comprising French illustrated books of the XVIII and XIX centuries, and other desirable volumes. Total, \$17,528. Among the more important items:

- 141—"The Works of Charles Dickens, library edition, 1875; E. W. Johnson \$225
183—"Galatee," Roman Pastoral, by Claris de Florian, Paris, 1793; N. J. Bartlett & Co. 142.50
235—"The Writings of Bret Hartes, illustrated with portraits, 1896; J. P. Horn Co. 420
255—"Les Presentes Heures & Lusaige de Rome," by Horae, Paris, 1514; Katherine Jones 260
266—Illuminated manuscript on vellum, written and illuminated for the church of St. Germain, Paris, 1729; Henry Woods 1,700

- 594—"The Wallace Collection," by A. G. Temple, Paris; Henry Woods 245
PRINTS BY EDWARDS PREFERRED
American Art Galleries, Nov. 6, evening—Mexicots in color by S. Arlent Edwards, together with color prints by Elizabeth Gulland, Sydney E. Wilson, and others, from the property of Harry Peters, N. Y. Total, \$7,294. Among the more important items:
50—"Madame Adelaide," by S. Arlent Edwards; Irving Schnelzel \$410
53—"Madonna," by S. Arlent Edwards; E. F. Albee 210
68—"Nature," by S. Arlent Edwards (after the painting by Lawrence); G. H. Birch 260
76—"The Blue Boy," by S. Arlent Edwards (after the painting by Gainsborough); James Norris 230

AUCTION CALENDAR

AMERICAN ART GALLERIES

- Mad. Ave. & 57th St.
Nov. 18, evening; Nov. 19, afternoon and evening—First editions of modern authors, autographed manuscripts, and letters from the libraries of Vincent Starrett and Waldo R. Browne.
Nov. 20, 21, afternoons—The Goddard Du Bois collection of XVIII century English and American furniture, rugs, miniatures, Egyptian objects, etc.
Nov. 20, evening—American and European paintings belonging to an anonymous collector.
Nov. 24, afternoon and evening—The library of Alexander W. Hannah, consisting of American and English authors, letters by Bret Harte, etc.
Nov. 27, 28, afternoons—Collection of Henry Griffith Keady including XVI to XVIII century arms and armor.
Nov. 28, evening—Part I of the collection of Achillito Chiesa, consisting of Italian primitives and XVI and XVII century Flemish and Dutch paintings.

ANDERSON GALLERIES

- Park Ave. & 59th St.
Nov. 16, 17, afternoons—Collection of Miss Mabel Wright, consisting of Lustre Ware, Staffordshire, Lowestoft, Liverpool, etc.
Nov. 18, afternoon—English glass and old English furniture, from the collection of W. E. A. Reilly, Esq., England.
Nov. 16, 17, 18, afternoons—Numismatic collection formed by the late W. W. C. Wilson, Montreal, consisting of United States and Canadian coins, early American and Canadian historical medals, etc.

BROADWAY ART GALLERIES

- 1692 Broadway
Nov. 18, 19, 20, 21, afternoons—Collection of Mrs. William Harriman, including furnishings, art treasures, Chinese and Persian carpets and rugs.

PLAZA ART GALLERIES

- 57-9 East 59th St.
Nov. 19, 20, 21, afternoons—Collection of Oriental carpets and rugs, to be sold by order of H. Hamper.

RAINS GALLERIES

- 3 East 53d St.
Nov. 19, 20, 21, afternoons—Household appointments from various homes and apartments.

SILCO GALLERIES

- 40 East 45th St.
Nov. 18, 19, 20, 21, afternoons—Miscellaneous collection of furniture.

WALPOLE GALLERIES

- 12 West 48th St.
Nov. 17, evening—Japanese prints, from the collection of E. Colonna and others.

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INTERIORS AND DECORATION

BY
HELEN COMSTOCK

Both Restraint and Beauty in the Designing of Hewitt Hall, the Residence for Women at Barnard College



MAIN RECEPTION ROOM IN HEWITT HALL, BARNARD COLLEGE

The beneficent effects of the quiet revolution which is taking place in the designing of interiors for buildings of a semi-public character, giving to hotels, clubs, and even shops, settings as intimate as those of private homes, are here seen in some of the rooms designed by Miss Emma B. Hopkins, of the J. R. Bremner Co., for Hewitt Hall, the new residence

for women at Barnard College. Hewitt Hall, which was named in honor of Abraham Hewitt, was formally opened last week.

The building, which is in the Georgian style and planned by McKim, Mead & White, furnished the keynote of simplicity to which Miss Hopkins has adhered in her interiors, which include the reception rooms, dining room and suite for

visiting deans. Miss Hopkins will also design the interiors for Dean Gilder's private apartments which occupy a wing of the building.

The first assertion of a new note in the treatment of rooms designed for academic use, even if it be for living quarters and therefore more easily freed from the restrictions of precedent, was in the choice of color. In place of the tan that has enjoyed for so long the academic approval, Miss Hopkins has employed a soft gray-green for carpets and most of the walls. The pilasters are of light gray. Then, too, she has dared to combine a great many colors, mulberry green, blue, lacquer red, on the principle that good colors, if they live up to the full meaning of the word, are like people of really fine personality—they do not clash with or neutralize each other.

Another relief is the absence of the usual sepia or color print of some old master that is so often chosen for the edification of the student mind, which, while no doubt admirable, has been employed with such partiality as to make one long for some one to do something different at least once.

The fabrics which are used in the draperies include an all-wool mohair, hand-blocked in various bird and flower patterns with polychrome colorings which, it is a great pleasure to say, are made in this country. We are so often forced to resort to "imported" in order to convey distinction that it is with genuine relief we learn that anything so delightful in color and design is being produced here.

In one small room the pattern of birds



ANOTHER RECEPTION ROOM IN HEWITT HALL

and flowers is so gay as actually to suggest the atmosphere of a conservatory, which was Miss Hopkins' reason for her selection. She so often inclined to the bird motif that she was laughingly told she seemed "bird mad," but justified her choice by the effect of life and beauty and charm obtained in this way. There were no fireplaces in the building and, lacking them as the central note in her furniture arrangements, she has employed mirrors to supply these focal points.

The largest reception room, which is illustrated here, has chintz hangings of a Jacobean design with mulberry as the predominating color. There are two mulberry sofas of cut velvet and a long sofa of green. Another room, much smaller, has hand-blocked hangings in a Chinese motif with lacquer red as the prevailing color. There is a lacquer red mirror here while in the small room illustrated there is a Spanish inlaid mirror with a Spanish table beneath it.

Antique Spanish Furniture Is Shown in a Special Setting

In an especially designed setting at the Hampton Shops there is now on view a collection of antique Spanish furniture, fabrics and other objects of art assembled in Spain and brought to this country by Doña Pomposa Escandon Salamanca and Mrs. Lois S. Umben. Doña Pomposa, who is the head of the Pomposa Galleries, is the daughter of the Marques de Villareja. Many of the objects which she has brought to this country come from the palace of her family in Madrid.

Special attention may well be given to the interior as a whole. The fireplace is a reproduction of one in the house of El Greco in Toledo; the ceiling has its beams polychromed in soft colorings which give the more strongly accented fabrics a chance to assert themselves. An alcove has interesting tiling of red set with small squares in cream color with amusing animal and other designs. These are modern and come from Talavera. The main room contains two very fine varguenos, a refectory table, and some fine old chairs which are all quite evidently "of the period" but are so excellently preserved as not to have the battered look of many an antique that is being pressed into service in response for the demand for things Spanish.

From the palace of the Marques de Villareja come two very fine beds of Catalonian origin showing the influence of the French XVIIIth century style. They are of a dark wood, probably walnut, and have a painted design in polychrome and gold. The general effect is

one of simplicity because of the absence of carving in relief, although both head and foot are carved in a graceful outline. These beds are six feet long and three feet wide.

Arts of the Home

There are three arts of the home represented in the exhibition which is on view at the Little Galleries until Nov. 21. Pewter by Lester Vaughn, painted tin trays by Charles Feurer, and hooked rugs by Mrs. Titcomb comprise an exhibit which provides some delightful accessories for the embellishment of the interior that inclines towards the "early American" in style.

There are a few old hooked rugs, small in size and delightful in coloring and pattern which, in comparison with those made by Mrs. Titcomb, show that the modern craftsman is capable of working in the spirit of the past without slavishly imitating it. Mrs. Titcomb's flower designs, her patterns set in squares resembling tiles, her amusing little rug showing two chickens after a butterfly, are an evidence of her imaginative originality. In coloring the rugs are noteworthy, as the vegetable color she uses produces a tone quality that is exceedingly pleasing. A rug with a plain rose background with a central design of a great bowl of flowers in a conventionalized still-life arrangement achieves, with a very slight color range of colors, a depth, and richness of effect that is quite remarkable.

In the pewter by Lester Vaughn are a number of pieces to be found exclusively in the Little Gallery, such as the service plates and finger bowls. The simplicity of line which distinguishes Mr. Vaughn's pieces shows his appreciation of the "classic" period of pewter which he has so faithfully studied. His bowls, whether deep or shallow, have an exquisiteness of proportion which is emphasized by their perfect simplicity. There is a very handsome tea set, a

number of candlesticks, some of them quite tall and consequently imposing, and a beautiful inkwell on a tray which would look very much at home on some old Colonial desk.

Charles Feurer is another artist who with his trays of painted tin, has turned to an all-but-forgotten art and given it as charming an expression as it ever attained in its heyday somewhere back in the first quarter of the XIXth century. The designs with which he adorns the borders of his trays, sometimes in gold and sometimes including flower motifs in color, are in spite of their intricacy, done free-hand and not with a stencil. Many of these require a mastery of line which could be compared with the standards of Japanese or Chinese daughtsmanship. The coloring is remarkably soft due to the process he employs of treating each tray with coats of paint, each coat being baked on and then rubbed down with rotten-stone.

Three at the Arden Galleries

Pottery by Leon Volkmar, metal work and carved wood by Morgan Colt, and wall paper by Elfreda James combine to make an interesting exhibit at the Arden Galleries until Nov. 24. The pottery is of singular importance for the reason that it is a selective group of the finest productions of the Durant Kilns over the last ten years.

An oviform jar of a very deep aubergine with a brilliant glaze is considered one of the finest pieces ever produced by these potteries. There is also a low bowl of an exquisite "peach bloom" and an apple-green vase with a beautiful crackle that are worthy of a place in a museum collection although it would be a matter of regret to banish them from actual use. A group consisting of two bottles and an oviform jar for the center are of a fine ruby pink of the "transmutation" glaze made with copper. These are related to the Chun wares of the Sung and Ming periods in China.

The turquoise blue ware, including large flower bowls of a purely modern type as well as the pieces of Chinese inspiration, are perhaps the most eye-

compelling of all Mr. Volkmar's work simply for their sheer exquisiteness of tone.

Morgan Colt is showing a beautiful door of carved and painted wood. Near the edges a vivid and baffling green shines out from the back of the gilded wood scroll work which at first suggests jade except for its texture. Closer examination reveals that it is velvet. The door is a single one, set in a frame, and would embellish any interior that goes back to the Italian or the antique Spanish for its style. The low tables, consisting of a collapsible base of iron and a painted tray, are of a type friendly to almost any interior. Two of his finest contributions are wrought iron and glass lamps, and there is also a wooden bench and chair with a band of iron in a flower pattern set in the back.

Elfreda James who, of the three exhibitors, is the only newcomer to these galleries, has some wall-paper designs that entirely free themselves from any definite pattern and essay passages of

pure color and rhythm. They seem to answer the difficult problem of making the wall pleasing in color and keeping it in the background simply as a setting for the other objects in the room.

A Magazine Cover Competition

The House Beautiful cover competition has been an annual event for three years. The announcement of the fourth competition contains an addition to the usual prizes. The first prize is \$500, the second, \$250. There is also a special prize of \$100 with a certificate of merit, for the best design by a student of any school of art. The competition closes Jan. 29. Particulars may be obtained from *The House Beautiful*, 8 Arlington St., Boston.

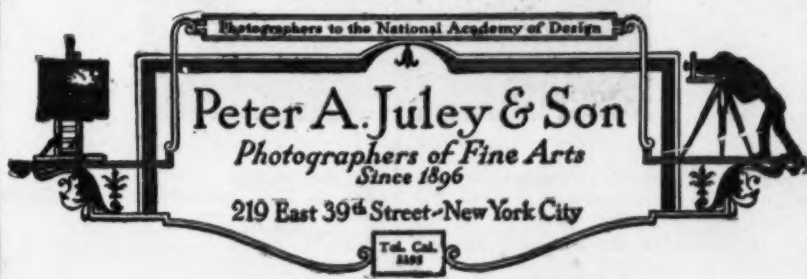
Jewelry and Pottery Shown

At the Old Red Mill, Silvermine, an exhibition of jewelry by Mabel R. Hutchens and of Reuss pottery by Frank B. Kelley is on view, Nov. 7-15.

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ERNEST HASKELL

The sudden removal of Ernest Haskell from the active ranks of American artists brings universal regrets to the world of art. His passing leaves another career suspended midway in its course. Like George Bellows, with his scant score of years in service to art, Haskell has been taken midway in his course with his advancing talents just at the point of a more abundant flowering. It was only this last year that he had turned from his etching kit to the palette and brushes of other days, and had produced a series of paintings that contained a decidedly new note.

But it will be as an etcher that Haskell will be remembered best. It will be his tremendous devotion to this art form and his mastery of its many difficult phases that will be recorded as the most important chapters of his artistic career. From the early plates of sea and sky and wind-swept pine of the California coast to the last set of etchings that he made in those northern New England reaches that he had come to cherish so dearly, there runs a tale of steady progress and unremitting labor that has few equals among contemporary records. As a master of the etching medium, Haskell enjoyed a unique reputation for many years. Each successive showing brought forth new encomiums from press and public.

His last etching show at the Montross Galleries came as a veritable revelation to even those who knew him best and who were most sure of where his art was tending. He had risen from the literal manner of representation that so marked his early etchings into a flexibility and delicacy of pictorial expression that was close to the best work of all time. Technically he had practically rediscovered the peculiarly clear and restrained biting that gave Rembrandt's highly sensitized line its wiry, tenacious hold on the paper. Haskell rose to print-making without the extraneous aid of tone and "wiping." He dared to be true to the single line and to place his all upon its tensility. He had found, through his unflagging faith in his artistic leadings and tremendous application to his tasks, the road that was leading into the fields of great achievement. His

latest plates—lovely, luminous records of a born etcher—stand as ample proof of the distance he had already gone. Those who knew the man and the unquenchable fire of his purpose and ambition can best surmise to what other heights he would have trod. Ernest Haskell's etchings are indeed one of the finest accomplishments in the graphic arts by any American artist.

LE DOUANIER IN THE LOUVRE

The Louvre has capitulated gracefully in the matter of a recent bequest which included a painting by Henri Rousseau. The remainder of the collection was of great importance in its estimation and for that reason the bitter pill was swallowed—but nevertheless it was swallowed. "La Charmeuse de Serpents" is to hang in the Louvre.

A comparison is immediately suggested with the refusal of the Clark bequest by the Metropolitan because it was offered on the same terms; it was to be accepted intact or not at all. In the case of the Clark bequest there was also the stipulation that it should be shown as an individual collection and this provided the loophole for an escape from an embarrassing situation without calling too much attention to the standing of some of the items of the collection. The Metropolitan stood on surer ground than the Louvre for the works concerned belonged to a more remote past than the paintings of *le Douanier*; a certain, and probably ineradicable, seal had been set upon them. The Louvre can afford to take a chance on Rousseau for he has not been definitely placed in his permanent niche in spite of the fact that he has long been enshrined by a minority. Popular feelings has been reversed in regard to Manet's "Olympia" about which, on its reception into the same august domicile, battles raged.

This honor, so grudgingly won for Rousseau, may not bring any particular gratification to his admirers who would rather have seen him selected for his own sake than in spite of himself. But it will soon be forgotten how he arrived. The public sees only results and does not remember causes. Rousseau is there among the masters; therefore he is clothed in the same glory. He is almost in danger of becoming respectable and therefore forgotten.

Berlin's No-Jury Show Loans Its Exhibits to Promote Sales of Art

BERLIN—After my visit to the No-Jury exhibition I felt exhausted, as if I had performed a hard physical labor. To see, to grasp, to "enjoy," to try to understand and to do justice to 1,495 objects, assembled in enormous, icy glass halls, is decidedly comparable to the toil of the stone-breaker or some other hard worker.

I wonder that the entries have been limited to the number of 1,495! The possibility for everybody to send in works, to see his or her name printed in a catalogue, to have kith and kin come to admire the "imperishable" achievement, is too great an enticement for so many of our contemporaries. However, such an exhibition ought to be able to give a review of the best endeavors in contemporary art of a nation. Not at all! It is a hodge-podge with a small (very small) number of likable works, of many that leave one indifferent, and of a quantity of indescribable daubings.

It is plain that the best contemporary artists need not exhibit in the No-Jury exhibition, seeing that their works are in the hands of art dealers, who are interested in their production and provide the necessary propaganda and publicity. But it would have been such a pleasure to discover in some corner the neglected genius of the epoch. In this I did not succeed, though I was pleased to meet works by B. Czobel, Otto Herbig, G. Wolheim, Felix Mesek, O. Gleichmann, O. Coubine, Erik Richter and several others.

The novel plan to loan paintings to persons interested in them, will be carried through in this exhibition. The fees paid for the loan are deducted from the price of the painting, if the transient owner ultimately wishes to acquire the work. All sales are free from the luxury tax, and, in order to reanimate the interest of the public, the usual sales commission is not levied by the management.

—F. T.

Collector Likes Edward McCartan's "Diana"



"DIANA"

By EDWARD McCARTAN

Courtesy of the Grand Central Art Galleries

Recently sold by the Grand Central Galleries to a prominent collector.

HAVE YOU HEARD THAT---

Leo Mielziner, the noted portrait painter of 47 Washington Square South, has received and nearly completed an interesting commission. He was requested by the art editor of the *Woman's Home Companion* to prepare portrait drawings from life of the ten religious leaders who are to contribute to a forthcoming semi-monthly symposium in that periodical on "My Idea of God." All shades of thought are to be represented, Jewish and Christian, Catholic and Protestant, Fundamentalist and Modernist, Christian Scientist and Ethical Culturist. Recalling the miserable mess which even Michelangelo made in his marvelous Sistine Chapel decorations, of his effort to depict God—whereas he scored a magnificent success in characterizing Adam—we may

safely hazard the guess that Mielziner's drawings will give us a clearer conception of his sitters than these good folk will be able to pass on regarding their ideas of God. Which reminds me—but you know the story of the child who was mildly rebuked by his mother for trying to draw a picture of God, because no one could vouch for the likeness, and the child said: "But they'll know how He looks when I get through!"

Charles Norman lately delivered himself of two "Hate Sonnets." One of them, written in the easy Shakespearian style, applies particularly to the pretentious, abusive art critic. Doubtless, many an artist after making an unsuccessful exhibition of himself—or rather of his work—would like to sing

or snarl this sonnet, set to music from "Mefistofele," or some such fiendish concoction. Here it is:

I hate these little men who talk of Art
And lay down rules to show they are
well-grounded.
I wish a worm could wriggle to each
heart,
Or, looking at the moon, they were
confounded.
I wish they strangled on some phrase
they use
To point the modern tendency in letters;
I wish their tongues, with which they
heap abuse,
Would turn to tails while talking of
their betters.
The devil make them write ten thou-
sand books!
Or hatch out snakes within their net-
tled blouses!
Or tickle them with quaint, flame-pointed
hooks!
And give them giant scorpions for
spouses!
I hope the poison-ivy seeds will blow
Upon their graves, and plague their
flesh below!

After that blast, the unfriendly critic of arts or letters will not even pause to pull in after him the hole into which he has crawled!

Consciously, subconsciously and unconsciously, the creative mind is forever receptive to new ideas. Alice T. Gardin seated in a Broadway theatre was not thinking of the canvas and paint in her studio and yet, as she gazed at the attractive backdrops on the stage, it was borne in on her that the colorful French cretonne motive was just the background note she was seeking for the flower studies she was making. Intuition, as usual, proved reliable. No more effective scheme could have been chosen to complete the decorative scheme embodied in each Alice Gardin flower study. Another inspiration must have told her to frame all her flower paintings in that particular shade of soft gray. Five of her delightful paintings will be on exhibition at the Arden Galleries next month upon the occasion of the National Garden Club's show.

With the passing of Mouquin's, that "famous rendezvous of litterateurs, bon vivants, and playboys of the Social Revolution," (definition from *The New Yorker*) one is roused to a contemplation of the dire fate of John Flanagan. For over a score of years he had taken his meals in the big room downstairs. No Sunday school pupil anxious to secure a gold star could boast of a better record for attendance than John Flanagan. He never missed a day of his own volition. Unadvised new acquaintances from time to time tried to persuade him that there were other restaurants in New York, hostels in the Continental manner, if he would; they but wasted their breath. He came to be one of the best "side-show" attractions of the 28th St. restaurant. Facetious friends had placed a bronze plaque above the seat he always occupied, and confidential waiters pointed it out to curious sightseers. There came a dull summer when Mouquin's felt obliged to close on Sundays, and a wave of consternation rippled among the acquaintances of Flanagan. Would he, then, fast every Sunday? Somehow, he lived through this catastrophe. Perhaps it served its purpose in making the final breaking of a twenty-year habit less painful, less nearly fatal.

Ossip Linde is now in Rockford, Ill., where an exhibition of his decorative pictures in oil will continue for the rest of the month. During the month of October this same show was the occasion of a big financial and artistic success for Mr. Linde in Des Moines. While there he was asked to speak on the subject of art for America by Americans before the students of Drake and Ames Universities. He was also tendered a banquet by the Des Moines Commercial Club.

Collection of Pet Dogs Shown in Former Palace of the Czar

LENINGRAD—All the floors of the Alexander Palace at Dyetskoye Selo (formerly Czarskoye Selo, where Nicholas II lived), have been thrown open to the public as a museum of Russian court life under the last Czars. On the first and second floors had lived the Czar and his family and retinue, while the dark and damp basement was reserved for the servants.

The palace contains a great many pictures by the best artists, rare pottery, bronze, enamel, incrustated wood furniture, etc. There is an interesting collection of pet dogs in the apartments formerly occupied by Nicholas' mother, Maria Feodrovna.

The Pennsylvania Museum's New Director



FISKE KIMBALL, PH.D.

Courtesy of the Pennsylvania Museum

The position to which Dr. Kimball has been appointed will eventually carry with it the directorship of the new Philadelphia Museum of Art. He has taught at Harvard, at the Universities of Illinois and Michigan, and for the past seven years had been successively in charge of the departments of fine arts at the University of Michigan, University of Virginia, and New York University. He also relinquished a considerable practice as an architect to join the Pennsylvania Museum.

REVIEW OF CURRENT ART BOOKS

By DR. CHARLES FLEISCHER

FOREIGN LANGUAGE ART BOOKS

By WILLIAM A. DRAKE

Royal Cortisoz, Personal Conductor Of Delightful Esthetic Tours

Out of miasmic, malarial swamps—breeding cantankerousness—a healthful man like Royal Cortisoz lifts the critic's name and function, and the whole business of writing on art, into an atmosphere of wholesomeness and the rendering of a happy human service.

In his recently published volume, "Personalities in Art" (Charles Scribner's Sons, New York, 444 pages, \$3.50) Mr. Cortisoz serves as personal conductor for a delightful, esthetic tour that fairly rivals one of those globe-girdling excursions now become so commonplace. You are urged to take the trip with him through thirty-two stations, stops, chapters—what you will—of varied joys, but continuous fascinations.

Beginning the esthetic voyage with an initial disquisition on "The Art of Art Criticism," he tells of the *cause célèbre* which, in 1923, centered attention on the art critic, who is to a captain of industry what an astronomer is to a movie star: "He could not, if he would, buy an old master; he could only talk about it." This celebrated case happened to be the effect to authenticate "La Belle Ferronnière," a supposed Leonardo, that a Mrs. Hahn of Kansas City proposed to sell to her city for a cool half million. The author deftly reproduces the scene of the conference of the art critics—among them the exquisite, immaculately white-gloved Bernard Berenson, who said of the Hahn picture: "It hasn't the severity of a true Leonardo." And this subtle criticism Mr. Cortisoz rightly regards characteristic of your true art critic, who has, beyond mere knowledge, a sort of spiritual flair for art, its values and meanings.

In a chapter on "The Art Critic as Iconoclast," the author gives a discriminating diagnosis of the theories and methods of Professor John C. Van Dyke who, also in 1923, startled the art world with the dictum that, of the 800 pictures attributed to Rembrandt, only a scant 50 could be properly ascribed to him. He believes the professor the victim of an obsession, though quite as much entitled to courteous attention as the sacrosanct oracles. Finally he says that Professor Van Dyke assumes the dogmatic authoritativeness which he himself decries, and that he disqualifies himself, in that he misses the right instinctive spark of the true critic, and that he lacks the "seeing eye."

The next chapter, "The Thirty-ninth Vermeer," illustrated with that Dutch master's "Head of a Young Boy," is itself a charming bit of pen portraiture. But it is in the succeeding essay, on "Leonardo's Legacy of Beauty," that Mr. Cortisoz puts on full steam of appreciation, and our esthetic voyage reaches an early climax. The great Italian world-soul is rightly hailed as a unique personality—scientist, engineer, architect, inventor and so on, the most versatile man in history, but especially the poet, the supreme creator of loveliness. He credits Leonardo with the secret of exquisitely subtle expression, of delineating the facts of nature with so spiritual a grace that the facts take on a kind of divinity. He calls da Vinci the clairvoyant draughtsman, using his art as though it were a sort of magic in the service of pure beauty. That chapter on Leonardo—only eight pages long and tempting wholesaler quotation—is alone worth the price of the passage.

Our next port gives us a rapturous visit with Raphael and an insight into his art of portraiture. Then comes a psycho-analysis of religious painting, with the assurance that there is no such

fact as an "era of religious painting," that religious exaltation is only a part of it and that it really represents the individualized moods of men—and very human men at that. It depends upon such artists having in them the "genius of religious painting," and such genius can appear even now and here—did, in fact, appear in such a man as John La Farge and his magnificent painting, "The Ascension," in the Church of the Ascension, New York.

A chapter on "The Cult of the Drawing" is written with the passionate pen of the collector, and convinces one that a good drawing serves as means of intimate acquaintance with the soul of an artist in the process of creation.

Next stop is Venice—"Venice as a Painting Ground." The dream city, beauty incarnate, calls forth such tributes from the writer as only the loveliest of beloved ladies is entitled to win. And the Queen of the Adriatic is revealed as the adored mistress of a succession of artists—Gentile Bellini, Carpaccio, Veronese, Tiepolo, Guardi, Canaletto, and our moderns, Turner, Whistler, with his worshipful nocturnes; Sargent the brilliant, F. Hopkinson Smith. And you, dear reader, even if you have never seen Venice; for you have dreamed yourself creative there.

There remains space only to list some of the other "personalities" presented in this rich volume: Van Dyck, Velasquez, Reynolds, Gainsborough—through pictures recently brought by Duveen and Ehrich to New York—"the world's present clearing house for old masters"—Hubert Robert, Jacques-Louis David, Prud'hon and Puvion de Chavannes, Delacroix, Monet, Cézanne, Gauguin. There follow three most illuminating, inspiring chapters on "The American Wing" at the Metropolitan, "The American Business Building," "American Industrial Art." The final six essays deal with three American personalities—George Inness, J. Alden Weir, Robert Blum—then a little journey abroad, to Fortuny and Zorn, and the delightful excursion, personally conducted by Cortisoz, comes too soon to an end.

Landscape Painting

The New Art Library (J. B. Lippincott Co., Philadelphia) adds a desirable number to its series in a volume recently issued, "Landscape Painting," by Adrian Stokes, R. A., A. R. W. S. With the ninety-seven plates and drawings, which add appreciably to the serviceableness of the book, for student and layman alike, Mr. Stokes elaborates his theories and teachings and practices regarding the art of landscape painting.

In addition to a number of his own examples, he has given—purely for the purpose of illustration and analysis—reproductions of paintings by such masters of landscape as Hiroshige and Yeisai; Harpignies, Millet, Courbet and Corot; Jacob Maris, Jan Van Eyck and Jan Ver Meer; Claude Lorrain and Poussin; Gainsborough, Constable and Turner; Giorgione; Whistler, et al.

In telling the story of the evolution of landscape painting (perhaps William Jennings Bryan might have allowed the use of the word "evolution" in this connection, though it is more disputable here than in relation to man and the animate world), Mr. Stokes offers an antidote to the usual conventionalization of style and the way of "seeing things" by suggesting a return to nature. He says: "A return to the study of nature always offers to the landscape painter firm ground upon which to start afresh, the certainty of delight for himself, and

the prospect of giving elevated and renewed pleasure to others."

Advice equally good for the life of art and the art of living!

Further helps for the landscape artist, he offers in some citations from William Hunt's little book ("Talks about Art," Macmillan):

"Keep the first vivid impression! Add no details that shall weaken this! Look first for the big things!"

"Whatever beauty there is comes not by itself but by what is around it."

"You must pick out your own letters and write your own poem."

Not bad suggestions for articles of faith in any one's Declaration of Self-Dependence!

A Touch of the Old World

California, the boomed, and Florida, the possible boomerang—the one in architectural remainders and the other in recent creations—alike illustrate the artistic influence of Spain upon our new world.

The J. B. Lippincott Company (Philadelphia and London, 1925) have just published a rich volume on "The Old Mission Churches and Historic Houses of California—Their History, Architecture, Art and Lore." The book—enriched with a frontispiece in color, 217 other illustrations and measured drawings—is by Rexford Newcomb, professor of the history of architecture, University of Illinois.

This great work is the result of six years' field work in California and continuous research covering thirteen years. It indicates throughout a thorough acquaintance with the history and the spirit, the achievements and the failures of the Spanish occupation of what was later to become the United States Southwest. All the alluring charm of things Spanish and much of the substantial fact of the Hispanic politico-social-religious movement of the days of the romantic conquistador and the zealous missionary—especially as these influences found expression in architecture—are to be met in this handsome volume of 380 pages.

Professor Rexford pleads for knowledge and preservation of traditions so colorful and romantic, in a land otherwise so predominantly Anglo-Saxon in its origins, ideals, institutions. And he appeals for an extended use of architectural styles and motifs of the Spanish Renaissance and of its colonial variants wherever in the United States climatic and geographic conditions allow such use.

You feel that it is a lover of America as well as an appreciator of Spain who commends California—true daughter of Old Spain—because she "has forsaken pretty largely the Anglo-Saxon forms of her American population in favor of the more appropriate and, therefore, beautiful and significant forms of her Hispanic past and, in so doing, she is making for herself an adequate, appropriate, indigenous, and beautiful architectural expression."

And, by the same token, we may hope that all the various strains—national, religious, cultural—that have entered into the making of the material and the spiritual America—may duly be rediscovered and revived, to the end of our common enrichment. This necessarily brief review can only suggest to you the desirability of your at least seeing California missions through Professor Rexford's discerning eyes, the while he holds your hand.

An Artist Who Likes Reality

At the Kraushaar Galleries, a British artist, L. Richmond, is showing four paintings of the Yoho Valley district of British Columbia. He has painted twenty pictures in oil, and twenty pastels of this section, most of them in the Yoho Valley and in the vicinity of Lake Louise, which are soon to be exhibited in London under the auspices of the High Commissioner of Canada.

Among the most striking of these paintings are "Cathedral Mountain from Yoho Valley," "Lake Louise in August," and "Mount Wapta from Yoho." Mr. Richmond's work is high in key, and not lacking in detail. He says that the clear air of Canada, which shows objects at a great distance, is an aid rather than a hindrance to artistic representation. He believes in strong, vivid tones rather than sentimental atmosphere, and the majestic weight of the great mountains interests him more than lyrical features. He has painted in various parts of France and Italy, but prefers Canada for landscapes.

The Younger Holbein

The last word on genius is never quite said. Hans Holbein the younger was born in 1497 and died in London in 1543, a victim of the plague. His royal patron was still later to become the protagonist of Shakespeare, and many of the eighty-seven notables of the English court who, as is proved by the drawings preserved at Windsor Castle, sat to him for portraits between 1528 and 1543 are otherwise remembered to romantic fame for their parts in embellishing the turbulent, picturesque, and exceedingly precarious epoch of King Henry VIII. Yet, though the genius of Hans Holbein is a pure stream, free from the disturbance of unassimilated influences and not even remotely involved by the complexities and half-uttered subtleties that confuse so much of, let us say, Dürer—although Holbein appears to us as a simple, modest, and conscientious workman, absorbed in his art and living the most commonplace of lives outside its immediate aura—yet his mastery was so consummate that, though four centuries have passed since his death, no competent critic can describe this perfect art without lending it the complexion shadowed by his own eyes. This is one of the tests of universal genius. It is proved anew, for Holbein, in Curt Glaser's introductory essay to "Hans Holbein d. J.: Zeichnungen" (Basle: Benno Schwabe & Co.).

Herr Glaser is chiefly known to the international public by the spirited survey of early German painting in his, "Zwei Jahrhunderte Deutscher Malerei," published a few years ago. His most conspicuous qualification as a critic is his ability to reduce the whole complex structure of an artistic movement to the curve of its essential ideas, and to describe the development of these ideas with vigor and elegance. In his essay on Holbein he has made perhaps the most comprehensive brief modern estimate of the great German's many-sided genius. The book itself is a thoroughly acceptable, but not important, contribution to our available material on Holbein. It consists of eighty-six plates in half-tone, all of which are to be found in Paul Ganz's remarkable fac-simile collection and in the chief general publications on the artist. As these, however, are unusually well selected, and es-

pecially for Herr Glaser's splendid essay, the new "Zeichnungen" is a volume which is almost certain to find its way into future bibliographies.

The firm mastery of the old school and the brilliant intuition of the Renaissance converge, in the art of the younger Holbein, in the perfect and mellow genius that no imitator, however accomplished, has ever been able quite to grasp. The most modest and humble of men, the most diligent and unpretentious of workmen, Holbein possessed nothing but his genius. Circumstance and his extraordinary humility led him to give himself to the last of his life to tasks which other artists would have scorned; but by his consummate mastery he ennobled every trifle that he performed. The misfortunes of his father, who had haughtily refused to paint anything less than an altar-piece though creditors clamored at his constantly beleaguered door, may have proved to the son an unforgettable example of the evils of pride. But it is more just and without doubt more accurate to say that it was the sublime humility of his disposition before the world and before his art that made him accept without demur the limitations of service, to undertake any work that his patrons offered him and perform it in the way they wanted it done, reserving to himself no more than the privilege of making it perfect within those limitations.

Thus we find him, when in 1515 he left Augsburg in company with his elder brother, Ambrose to seek his fortunes in Basle, illustrating books, designing colophons and title-pages and stained glass, painting shopkeepers' signs and odd bits of furniture, and performing meanwhile, when the opportunity offered, the first of those marvels of workmanship with which we must always associate his name—the pen-and-ink sketches to the "Encomium Moriae" of his friend and first patron Erasmus, the portraits of the publisher Froben and others, and reputedly the several studies of the burgomaster Jacob Meyer and his wife now in the Basle Museum, which have been assigned with probably too much optimism to 1516, when the artist was only nineteen years old and had not yet been matriculated in the Painters' Guild of Basle.

But the mean tasks which occupied most of his days, nor the modesty of his demeanor, did not delay Holbein's recognition as an artist. The great human-

(Continued on page 10)



Bust of a Russian Lady, Mme. Zeffin; in marble; was in her home in Moscow, and to save it from the Bolsheviks, gave it to a museum in Russia. Natural size.

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RARE BOOKS AND MANUSCRIPTS

BY
GUY EGLINGTON

A Puzzle for Stevensonians in the Uncompleted Story of His Family

The rapidity with which some things become public knowledge,—proverbial always,—is balanced by the slowness of others. Stevenson dies in 1894. A dozen or more biographies appear, full-lengths, half-lengths, heads, down to anatomical studies of fingers, toes and loins. Collected edition succeeds collected edition, each more complete. The last fragment of a letter is printed.

The faithful engage in wordy warfare with the Philistines. "The Stevenson Myth" is answered by the formidable "I can remember Robert Louis Stevenson." Mrs. Asquith details a breakfast-in-bed story and is ostracized for her pains. Publishers apologize publicly. Book burnt by the public hangman. Reissued in expurgated form. Philistines in the person of Mr. Stuart return to the charge. Faithful call him a vulgar young puppy. E. F. Benson attempts mediation.

The battle continues to rage. The bibliography grows daily vaster. George S. Hellman publishes "The True Stevenson." Yet—thirty years after Stevenson's death—Mr. Gannon is able to go to his cupboard and produce a bone. And not a bone merely, but a brand-new bone that has never been chewed upon.

This bone is the Original Autograph Manuscript of "Records of a Family of Engineers," on which Stevenson was working at his death. I quote the description: "214 pages written on 208 sheets, folio (1800); consisting of the book as written, early drafts of the published matter, and the drafts and finished manuscripts of the other chapters that R. L. S. planned for the work, but was not able to complete. Circa 1891-94." To be precise: the first three (published) chapters together with early drafts for same; the next three (unpublished) chapters; notes and drafts for the last two, left incomplete.

Now, the interesting thing to me is just how the three completed chapters come to be published. It is known that Stevenson had been working on the "Records" for years. In his own words he "liked biography better than fiction . . . in biography you have your little handful of facts, little bits of a puzzle, and you sit and think, and fit 'em together this way and that. And it's real soothing, and when done gives an idea of finish to the writer that is very peaceful. Then there was filial piety, a tinge of remorse that he had refused to build but had chosen scribbling instead, and perhaps a need for ancestors. So, when a novel became more than usually tiresome, he quit invention and tinkered away" at his grandfather.

There were to be eight chapters in all: 1. Domestic Annals; 2. The Service of the Northern Lights; 3. The Building of the Bell Rock; 4. A Houseful of Boys (or The Family in Baxter's Place); 5. The Education of an Engineer; 6. The Grandfather; 7. Alan Stevenson (the Uncle); 8. Thomas Stevenson (the Father). At his death six of the eight were done, the last two being merely sketched.

So far, so good. But in the book (as completed and published by Sir Sidney Colvin) were only three chapters of Stevenson's own, the rest being filled in with quotations from the Grandfather's book, "An Account of the Bell Rock Lighthouse." Why not chapters 4-6? Granted that Stevenson probably delivered the MS. piecemeal and that only the first three chapters were in Colvin's hands at Stevenson's death (the others being reserved for that strenuous revision that every work of his underwent), the latter must have known that they existed, or, if he did not know, could have found out. How then did it happen that he published an unnecessarily truncated work?

I leave the question to Stevensonians. Here is a superb field for them. Three unpublished chapters in R. L. S.'s autograph. A complete set of variants (in one case as many as nine) to those already published. And a pretty puzzle.

Hors d'Oeuvres

James F. Drake's catalogue No. 171 is devoted to modern first editions. An uncut copy of "Jurgin" is listed at \$30. For the same price one may have Dowson's charming "Decorations in Verse and Prose." Masefield's "Renard" is listed at \$50, James Stevens' "Crock of Gold," \$65.

Edgar Wells, catalogue No. 11, covers much the same ground, though it extends to a somewhat dimmer past. There

a number of Beerbohm items, "The Happy Hypocrite," "The Works," and "More," are all priced in the neighborhood of \$60. Conrad looms still larger. Mr. Wells offering besides a number of presentation copies, the original manuscript of the "Reply to the Critics" of his article "The Lesson of the Collision," two and a half pages quarto, signed twice, dated June, 1914, \$350. Conrad's corrected typescript of "Personal Recollections of Stephen C. Crane," with numerous alterations in the author's hand, is priced \$500. For the De Quincey "Confessions," \$125 is asked, and I see that Drinkwater's "Abraham Lincoln," a presentation copy to Herbert E. Palmer, is now at \$92.50. A number of Galsworthy firsts are listed, many being presentation copies to Conrad. The Nonesuch Press "Blake" is quoted at \$50.

The first number of a new monthly magazine, *The American Collector*, published by Charles F. Hartman, Metuchen, N. J., (50c a copy, \$3 a year), has just appeared. It is a forty-page quarto, admirably illustrated and printed, though misprints are more common than they need be. The contents include a most interesting article on Isaiah Thomas, the first of a series on famous American printers; a eulogy on Inspector General Coste, pronounced by the Mayor of Versailles on July 4, 1918; an "Historical Ballad of the Proceedings at Philadelphia," May 24 and 25, 1779; a note on some newly discovered issues of the *New England Primer*; contributions towards the bibliography of Richard le Gallienne by R. J. C. Lingel; and six pages of vigorous "Arguments and Comments" by the editor. The spirit of the whole can however best be gauged from the first line of Mr. Hartman's editorial, "Americana," "Americana," he says, "is not a hobby, it is a creed."

Hors D'Oeuvres

At the sale of Mrs. Hamilton Fish's library at the American Art Galleries, Nov. 4, the following prices were realized:

Mallory's "Morte d'Arthur," illustrated by Beardsley, 2 vols., 4to. Westminster, William Caxton, 1893 . . . \$40
"Book of Hours of Anne of Brittany," reproduction in original colors, 2 vols., royal 4to. Paris: L. Curmer, 1861 . . . \$127.50
"Don Quixote," 4 vols., royal 4to. Madrid: Ibarra, 1780 . . . \$115
"Etie ne Fouquet," reproduction, 2 vols., 4to. Paris: L. Curmer 1886-7 . . . \$105
Bret Hartie: The Writings, illustrated; autograph edition. Boston: Houghton Mifflin Co. (1896-1903) . . . \$420
Manuscript Antiphonal for Church of St. Germain, Paris, 1729 . . . \$1,700
Bruce Rogers: "Essays of Montaigne." Boston, 1902-4 . . . \$104

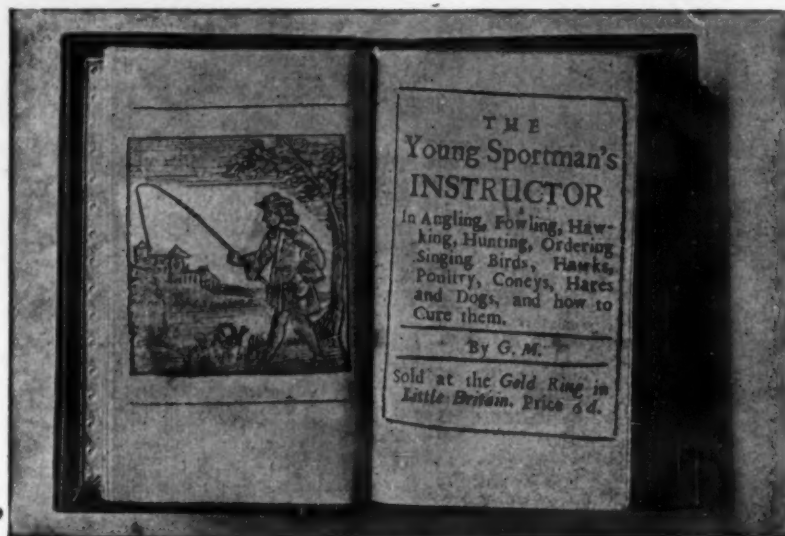
The sale of first editions, including selections from the libraries of Vincent Starrett and Waldo R. Browne, which is to be held at the American Art Galleries on Nov. 19, is somewhat of a lucky bag. Apart from the Wilde MS. lecture, of which I wrote last week, there is another Wilde MS., a notebook used in preparing "A Florentine Tragedy"; also an autograph MS. of "Yeats, The Man Who Dreamed of Fairyland." Among first editions are collections of Mark Twain, Rudyard Kipling, John Masefield, Bruce Rogers, Stevenson, and Thackeray. It will be interesting to see what the Claud Lovat Fraser items, no less than fifty-three lots, will bring.

Collectors of Eilshemiusa will welcome the appearance of a new monthly, *The Three Arts' Friend*, edited, and, for the first number, entirely written by Louis M. Eilshemius himself. The price is 20 cents, the publisher's address, 118 East 57th St., New York City. Mr. Eilshemius has taken unto himself a new title. Now and henceforward he is not only The Greatest Poet in the World, King of American Artist-Painters, Most Original Music-Composer, The American Shakespeare. To these has been added a new and yet more intriguing: The Art Sleuth of New York City. In the pages of *The Three Arts' Friend* he sets forth to show us all up—publishers, dealers, artists, all—not forgetting the dear public. Already he commences his "J'accuse" and his indictment opens with a resonant and commanding "Say!"

Among important book sales of the autumn will be one of first editions of modern authors, American and English, the property of Vincent Starrett, Chicago, Illinois.

Selections from the library of W. R. Browne, Wyoming, N. Y., comprising an important collection of books with types designed by Bruce Rogers, first edition, press publications, etc.

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the little volume measures only 3x2 inches. It is of the greatest rarity, only four copies being known. One of these sold at the Huth Sale for £57. The present copy is No. 21 of E. P. Dutton's forthcoming catalogue and is priced \$400.

The Younger Holbein

(Continued from page 9)

ist Erasmus was indefatigable in his behalf, and the art-loving burghers of Basle were not slow in perceiving that this young son of a painter long famous and bankrupt possessed considerable natural gifts and a technical mastery amounting to genius. In 1517, although not yet qualified for the Guild nor indeed more than meagrely experienced, young Holbein wandered into Switzerland, where among other things he decorated the house of Jacob Hertenstein at Lucerne. The house was demolished in 1824, and Holbein's mural decorations, of which there were many in Swiss towns, have come down to us only as designs. The loss cannot have been great for when, twenty-one years later, Holbein repeated his excursion, the Council of Basle indignantly commanded his return, pointing out "that his art and time are worth more than that they should be wasted on old walls and houses."

In 1519 Holbein returned to Basle where, on the 25th of September, he was admitted to the Guild. Whether he had taken the opportunity of his proximity to visit Italy before his return is not known. Carel van Mander claims that he did not. The influence of the North Italian painting afterwards discernible in his work—the murals which he painted for the town hall, the scenery and architecture of some of his drawings, the Lombard accents in "The Last Supper" and "Flagellation," the sophisticated finish of the series of the Passion, the "searching metallic style" of the "Virgin" and the "Man of Sorrows" akin to that of the Ferrarese, the touches in spirit and composition which relates the "Lais Corinthiaque" and the "Venus et Amor" to the Leonardesques of the school of Milan—have been adduced to prove that he did. It is certain that no German painter accepted and realized the full flavor of the Renaissance more deeply than did this young journeyman, who was born at its height and who completely escaped the backwash of the Reformation which all but stifled the bizarre genius of Lucas Cranach.

Once admitted into the fellowship of the Guild, recognition came easily to the young Holbein. Doubtless through the friendly intercession of Erasmus, he was commissioned to paint the fine portrait of Bonifacius Amerbach which now hangs in the Basle Museum. Likewise at the beginning of this period he painted a series of subjects from ancient history for the town hall at Basle, and decorated the walls of the house Zum Tanz "with simulated architectural features of a florid character after the fashion of the Veronese." The process of his artistic activity, like Goethe's "without haste, without rest," had begun. His principal commercial product were the stained-glass windows at that time so popular in Switzerland; but he undertook with affable energy every sort of commission. Amid these multitudinous occupations he found time for his serious art. The eight panels of the "Passion," the "Last Supper" with its puzzling reminiscence of Bernardino

Truth," were, of course, executed at this time upon order for publishers.

The ravages of four centuries have effaced all that was not great of Holbein's work, but from the perfection of every detail in the work that remains we have reason to believe that his was an art that began at genius and never fell conspicuously beneath it. The gesture of his father's hand as, in the well known family group, he points to the boy, is the gesture of one who, believing himself great, points to his greater successor. And the work which Holbein produced in those comparatively early years before his journey to England is even more astounding in its technical mastery than in its variety and range of subjects. Without training save that which his father must have given him, without much travel or many opportunities of expansion, in his middle twenties the young Holbein had arrived at a technique which already included the best which Germany and Italy had to offer. It is a technique of mellow and balanced sophistication, refined and poised to the last detail. Escaping the predominance of every influence, it has absorbed and converted to its own uses currents of contemporary art which it is surprising that this young man, who so far as history records had not yet left Switzerland, should have known except through the hazard of chance copies and prints.

Yet there was perhaps no man of his time who understood the arrangement of light and shadows better than he; there was perhaps no finer draughtsman, and few with a more subtle feeling for color. It is not strange, therefore, that fame should have come to him early; that in 1526, when Holbein was only twenty-nine years old, we should find Beatus Rhenanus writing: "Among the Germans the most famous masters of the day are Albrecht Dürer in Nuremberg, Hans Baldung in Strassburg, Lucas Cranach in Saxony, and in Switzerland Hans Holbein, who was indeed born in Augsburg, but who has already been a citizen of Basle for a long while." The painter-historian Joachim von Sandrart, who in a lesser way is to German painting what Vasari is to the Italian school, writing a century and a half later in his "Deutsche Akademie," gives more substantial testimony of Holbein's fame in his own lifetime, and concludes: "In fine, to condense his praise in a few words, he was, while still among the

(Continued on page 15)

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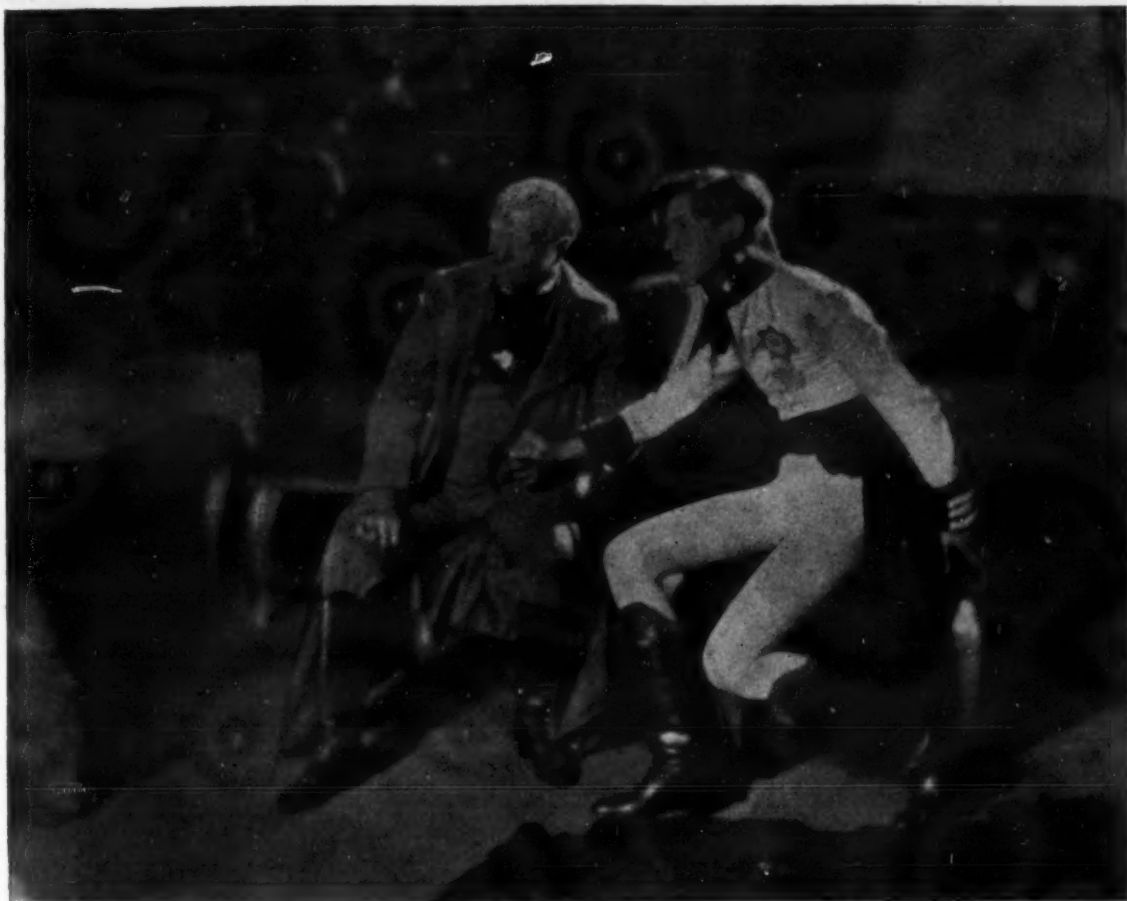
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STAGE DESIGN AND COSTUME

BY
RALPH FLINT

Reynolds' Designs Seen Both on the Stage and in Water Colors



WILLIAM KIRKLAND WHITE IN THE TITLE ROLE OF "L'AIGLON," AS PRODUCED AT THE BOARDMAN PARK THEATER, WASHINGTON.

In the lounge of the Greenwich Village Theater an exhibition of water color drawings by James Reynolds is in progress. These designs show costumes and stage sets as devised by Mr. Reynolds for the many and various productions in the American theater in which he has had such lively participation these past years. The exhibition is being held in conjunction with the Jones-McGowan-O'Neill production of the Rostand play, "The Last Night of Don Juan," at the same theater, and for which Mr. Reynolds has devised the costumes and scenic investiture.

With the exhibition and the performance running simultaneously, there is offered a unique opportunity to study a stage designer's work both on paper and on the stage. Seeing them together in this way, one is struck by the curious similarity between the two forms of expression. Reynolds is a water colorist of high accomplishments and has adopted enough of the modern idiom into his designs to keep them alert and well painted. He works his water-color sketches with such an elastic and invigorating sense of rhythm and decoration that they are (apparently) easily translatable into the three-dimensional terms of the theater itself. His lovely color combinations and effective tonalities bloom hardly more brilliantly in the sweeping stuffs and painted drops of the stage than when resting quiescently on the water-color paper.

Many of the sketches shown in the Greenwich Village Theater exhibition were done for the famous production of "L'Aiglon" which the Ram's Head Players brought out last winter in Washington at their new Boardman Park Theater. This was the memorable version of the Rostand play in which for the first time the part of the Eaglet was taken by a man. It was in this performance that William Kirkland stepped into the rôle that Bernhardt, Maude Adams, and other famous actresses had vivified. There is talk of the Ram's Head production being brought to New York with Mr. Kirkland in the title rôle for a series of special matinees during the present season, and it is to be hoped that the exhibition of these drawings will serve to stimu-

late the furthering of this interesting project.

In these water colors Mr. Reynolds' very skillful hand in setting down his colorful ideas is admirably demonstrated. Through all his work he strikes his theatrical notes with a fine flourish, in a way that argues his quick sense of dramatic values. There is a fine and healthy combining of the heroic and the intimate, of the starkly simple and the kaleidoscopically complex in Mr. Reynolds' art.

He is at once sophisticated and sylvan, a blend of court and country, stately minuet and fête champêtre. He manages severely simple masses with just enough relief of adroitly elegant detail to bring the larger elements of the picture into proper relationship with each other and with the spectator.

He is essentially a romantic of the theater, a pageant maker of high and fertile imagination. He is to be found upon the boards of this town as an important part of no less than seven current productions, which establishes a record of decorative ubiquity in



COSTUME DESIGN FOR "L'AIGLON," ACT V
By JAMES REYNOLDS



COSTUME DESIGN FOR "L'AIGLON," ACT II
By JAMES REYNOLDS

the New York theater that is perhaps without equal in local stage annals. Either for settings or for costume he is down on the programmes of "Sunny," "The Vagabond King," "Dearest Enemy," "These Charming People," "The City Chap" and "The Last Night of Don

Juan." His touch is fortunately versatile enough to meet all these varied requirements. Mr. Reynolds is justly in demand, and the theater of today owes him much for the many feasts of color and design that he so generously spread across its boards.

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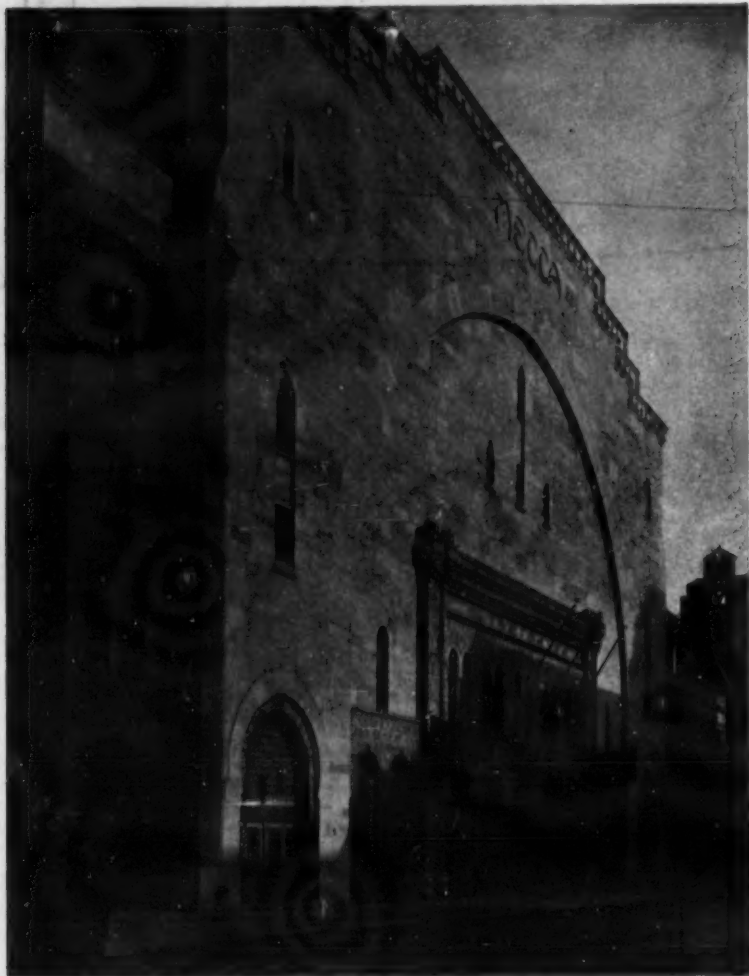
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IN THE WORLD OF ARCHITECTURE

By RALPH FLINT

Mecca Temple, Architecturally of the East, Houses Western Symphonic Music



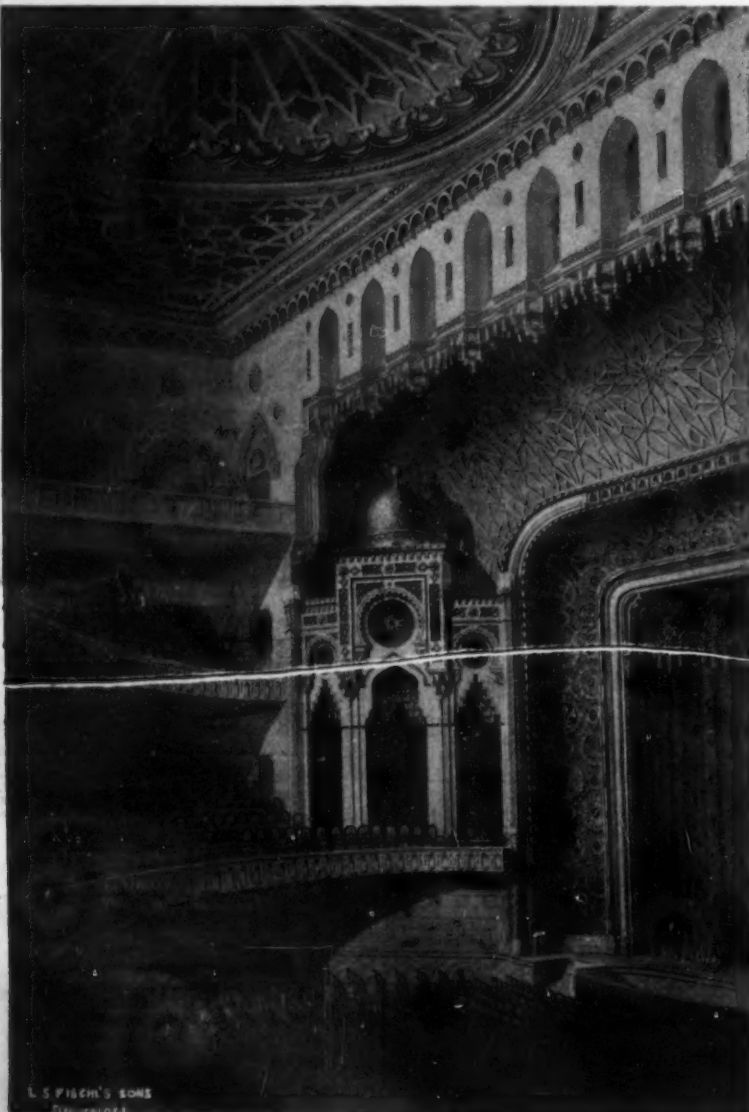
MECCA TEMPLE, NEW HOME OF THE SUNDAY CONCERTS OF THE NEW YORK SYMPHONY SOCIETY

Not long ago the residents of New York City in the neighborhood of West 55th St. were somewhat startled to find a huge mushroom-like dome rising over the housetops. Here was an architectural form of a highly unusual nature even in a city where architectural incongruities are easily the order of the day, and one that had a decidedly intriguing look

into this Eastern secret when it was announced this year that Mecca Temple was to be opened for public use at intervals, and that on Sunday afternoons of the winter of 1925-6 the New York Symphony Orchestra under the practised baton of Walter Damrosch would give its usual series of concerts there.

Mecca Temple is in reality a very imposing Masonic building, of which the auditorium is but a part. Its architectural style is mostly Arabic, and there is a plentiful use of color in its ornamental passages. The main façade on 55th St. is imposingly simple, save where the entrances have been developed with elaborate framing of ornament and color. A great curve sweeps over the façade and leads the eye toward the fretted cornice where the word "Mecca" is cut deep into the stone. A spacious lobby leads into the great auditorium which seats over 4,000 people. Two large balconies spread slopingly toward the stage, and here again there has been an elaborate use of gold and color in the Arabic mode. The huge dome, which is such an architectural feature from the outside, is centered over this auditorium. The stage is fully equipped for all manner of theatrical and musical presentations.

Pesides this section of Mecca Temple which is for public use at certain times there are spacious rooms devoted to the needs of the Shriners and their organization. Under the auditorium, and arranged without any supporting columns whatever, is a banquet hall measuring 136 by 96 feet. This is structural accomplishment of the first order, considering the enormous weights superimposed by the framework of the auditorium and the dome. There are several handsome lodge rooms, and here the treatment is in the style of the Italian Renaissance. The principal materials used in the exterior of the Temple are sandstone, brick, and terra cotta, and the decorative features of the interior are moulded in plaster. The original plan and main features of Mecca Temple are the work of the late Harry P. Knowles, who died in January, 1923, before the building was more than fairly started. Messrs. Clinton and Russell were then appointed the architects and they have practically confined their work to carrying forward the general scheme as outlined in the Knowles plans.



INTERIOR OF MECCA TEMPLE

PARIS

After having won the right to be classed among the ancient arts, although, without intending a play upon words, many points of the question still remain dark, negro art is now being classed among the most modern. The great success of the season is the "Revue Nègre" presented at the Champs Elysées Theater by Caroline Dudley, a success fully justified and which, in the same manner as the Russian Ballet, may have its influence on the plastic arts. In any case, after this it may be that a tenth Muse is lacking to the fine frieze which Bourdelle carved upon the front of the theater, and for which Josephine Baker might well pose. Besides their being an excellent troupe, we must admit that the curtain by Covarubias and the Dudley Sisters, calling up before us a Mississippi steamboat race, the cubistic New York skyscrapers, or even the black and white Buchananian Louisiana camp meeting, were brushed in by artists having a sense of the requirements of the theater and of a charming Modernism. Moreover it is not the first time that America has given us elements for the renewal of the art of the theater. The Hoffmann Girls last year made a lasting sensation, and it would not be surprising if artists should profit by the fine spectacle they offered to renew their stock of subjects. The greatest sensation in the art of the stage was created formerly by Loie Fuller, a mistress of color, and by Isadora Duncan, a mistress of rhythm and of line, both of them American artists.

To return to negro art, it may well be the fashion this winter in Paris for, before the Negro Review is finished, we are reminded of it in a way which, though less obvious, and in a sense, retrospective is none the less attractive, the contrary rather. It comes to us from America, but this time from Latin America, and it is to an Argentine artist, M. Pedro Figari, that we owe it. The case of this artist is one of the most interesting imaginable. A man of the highest culture, and an eminent jurist, M. Figari, who occupied a high position in his country, was ignorant during the first part of his life of the fact that he was a painter. Certainly, he painted in his spare moments, but only to amuse himself. One fine day he remembered regretfully scenes which had struck him in his early childhood—fêtes, carnivals, dances, highly-colored scenes where the negroes were the chief actors; in fact, scenes of a charming Colonial life of other days came back to him, and he thought how soon even the remembrance of them would vanish with their last witnesses. He felt that these scenes represented a certain side of the history of the times, and was worthy of preservation. He might have endeavored to describe them, but to faithfully transcribe such highly-colored scenes as his memory had retained a more direct proc-

ess was necessary: it needed color itself, so he painted them. It was a happy idea. He thought to be only an annalist, but found himself a painter, and even a painter of exceptional gifts. The first exhibition which he made, at the instance of his friends two years ago, was a revelation and a success. Scenes of negro life in the time of slavery, full of humor and largely treated, but of small dimensions, made the subject of his canvases. This time, Mr. Figari has enlarged at the same time his size and his themes. Besides paintings where he has taken the blacks for subjects, he has evoked in his present exposition at the Druet Gallery scenes of Colonial life in the time of the Director Rosas, a bygone and charming epoch whose style is that called by the Germans "Biedermeier," but which under Argentine skies, enlivened by the warm colors of Spanish America and transcribed by the brush of M. Figari, takes on quite another accent, and ceasing to be formal and sentimental, becomes warm, voluptuous and full of joyous life. For M. Figari is a born colorist, his technique, at the same time broad and sensitive, is of a quality which makes his art related to that of Bonnard and J. W. Morrice, of whose works he was no doubt ignorant when he began to paint. He has rendered with a rare happiness which makes one think of Fra Angelico, the tones of rose-colored houses against a blue sky, and certain of his interiors, with harmonies in vermilion, rose and orange, are rich and warm as some fine cashmere shawls of the epoch which he revives. But the art of M. Figari is not limited to recalling for his pleasure and for ours the "Candombas" danced by negroes wearing harmonious stripes, the "Pericon" danced by gauchos at the estancias, and receptions by beautiful ladies in crinolines of the Federal party. Such a poet has felt too strongly the beauty of the Pampas not to have attempted to render it in several of his paintings, in which are powerfully evoked its melancholy, its vastness, and the puny proportions of man, lost in its immensity.

As much for its real artistic value as for sentimental reasons, and the associations which he evokes and which find an echo in the American soul—for the Pampas is sister to the Prairie, the negro of the South is brother to the negro of the North, and the Argentine Colonial style closely related to the Colonial style of the States—I believe that an exhibition by M. Figari would be no less a



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success in New York, and should be given there.

There is as great a distance between the art of M. Louis Bouquet (Druet Gallery) and of M. Figari as there is between the Argentine and Flanders, and one feels a shock in going from one to the other. The Christian asceticism of the first seems harsh after one has let oneself enjoy the pagan charm of the second. But this brusque contrast does not in any way detract from the value of M. Bouquet's art, an art which is austere, thoughtful, angular, and tormented, charming when he consents to smile, as in the fine idyllic composition of two young people exchanging their first vows, but more himself in the drawings which he has made for "La Femme Pauvre" of Leon Bloy, a melancholy and somber work which has found in him an illustrator perfectly adapted to interpret the spirit of its author.

—H. S. C.

PITTSBURGH

Announcement was made at the Carnegie Institute that in the first two weeks of the International over 30,000 people visited the exhibition. Twenty-two paintings have been sold, practically all of them to Pittsburgh collectors.

An evening talk on the International was given at the Institute on Nov. 10 by John E. D. Trask, who was director of the department of fine arts at the Panama-Pacific Exposition and who, until recently, was director of the Milwaukee Art Institute. And on next Tuesday night, Nov. 17, Andrey Avinoff, Russian artist and critic, will speak on "Modern Russian Art."

The International exhibition will continue through Dec. 6.

CINCINNATI

Etchings and drypoints, water colors and drawings by James McBey, shown recently at the Knoedler Galleries, New York, are at the Museum, Nov. 1-15. A collection of 232 modern British prints brought to this country from the Brooklyn Museum, are on display here until the 25th. The Duveneck Society's annual exhibition will be held at the Museum from Nov. 14 to 29.

At Traxel's Galleries one of the season's most attractive exhibits was a group of pictures by Victor Charreton. Gardens, old houses, orchards, and the snows of Auvergne are his favorite subjects done in a vivid, yet softly atmospheric manner.

At the Museum a delightful exhibition of etchings and water colors by James McBey was hung for two weeks, a group selected from the larger exhibition at Knoedler's, New York.

COLUMBIA, S. C.

Thirty paintings by Southern painters, and one etching, comprising the circuit exhibition of the Southern States Art League, may be seen in the City Hall of Columbia, S. C., where the Columbia Art Association is displaying them with municipal support from Oct. 31 to Nov. 14. From there the circuit exhibition goes to Charlotte, N. C., where the Woman's Club of Charlotte is sponsoring it, Nov. 19-Dec. 3.

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LONDON

New York stole a march on London in regard to the Sims portrait of King George for not a word had leaked out on this side as to the withdrawal of the work by its author prior to its subsequent shipment to the States. In fact even now it seems not quite certain as to whether the portrait was actually withdrawn by Sims in consequence of the diversity of opinion regarding its merits on the part of the Council of the Royal Academy, or whether actual rejection took place. In this case, where the picture would have had to take its position among a whole series of royal presentments, it is easy to understand that acceptance would have had to be based upon something more than mere excellence in painting. Such a work would have to be more or less in harmony with its fellows, even though its spirit and its technique might proceed along different lines. The assertion made in some quarters that the whole occurrence is a triumph for reaction is hardly justified, for there is in the work a conflict of two styles, namely that in which the face is painted and the manner in which the legs and robe have been handled, which undoubtedly makes for discord, and is bound to offend even many of those who sympathize with the modernist movement. The next interest will be to hear who it may be who will be chosen to produce the portrait which is to take the place of this, and which will have to take its position alongside a Reynolds portrait of George III. It is curious that this affair should have transpired in connection with a man who is himself Keeper to the Academy and who superintends the interests of the Academy students.

The second exhibition organized by the Magnasco Society at the Agnew Galleries, 43 Old Bond St., is of even greater interest than the first, and should have a considerable effect in causing a readjustment of ideas regarding the value of Seicento art. If only for the splendid "a Sermon" of Goya, lent by Mr. Walter Burns, would the show be well worth a visit. This is a transcendent translation into paint of the emotion and mystery which can envelop a theme such as this—a corner of a cathedral where worshippers are clustered around a pulpit to listen to the message of the priest who addresses them from it. The whole thing is done with the minimum of detail, the light is so arranged that not a feature is visible nor a form defined, yet the whole thing is there. It makes a Ribera composition of the "Mystic Marriage of St. Catherine" appear singularly unmythic in comparison. Side by side with the tiny Goya, the large pretentious canvas from Lord Lascelles' collection is strangely ineloquent. Magnasco himself is represented by three examples, of which the "David Dancing Before the Ark," lent by Mr. Max Rothschild, is perhaps the most interesting, and certainly the most alive; it is obviously

from the brush of a man big enough to free himself from mere convention in paint and to dare to resort to a freedom in technique very modern in spirit. One of the most delightful works on the walls is Caravaggio's "Boy with a Lizard" from Viscount Harcourt's collection, a picture mentioned by the artist's XVIIth century biographers Mancini and Baglione, as being one of the first executed by him on settling in Rome. It is very broad in manner, the face being painted in rather a different style from the other details so that one's attention is instinctively drawn to it at the first glance and only directed later to the charm of drawing in other parts of the composition.

There are some interesting water-colors at the St. George's Gallery, Hanover Square, just now. Leon Underwood, who has almost entirely forsaken his etching for the other medium, is doing some excellent work in water color, in which he achieves brilliant passages in landscape, ridding himself entirely of the deadening traditions that have for so long clogged the development of our water-color artists. Allan McNab, a young and most talented artist of 23, has not yet quite found himself; his drawings are as yet expressive of ideas not entirely coordinated but the ideas are there and will find more complete realization later. His is constructive work and we shall hear more of it.

—L. G. S.

TORONTO

At the Art Gallery of Toronto, Grange Park, are paintings of contemporary American artists, and also the work of two distinguished French artists—Jac Martin Ferrières, who contributes a group of about thirty landscapes and marines, and sunny garden scenes, in and around Venice, and Robert Mahias, who shows many decorative figures, in picturesque costumes of the XIXth century. Of the New Mexican group, Gustav Baumann, with his seven color-block prints, has a very attractive group. Frank G. Applegate shows water colors. Others exhibiting are Joseph G. Bakos, Ernest Blumenschein, Randall Davey, Andrew Dasburg, Victor Higgins, B. J. O. Nordfeldt, John Sloan, Theodore Van Soelen and William P. Henderson. All of this modern work has attracted crowds of the young art students.

The American Eastern group is composed of Charles Curtis Allen, who has nineteen breezy sketches; Douglas Duer, a pleasing little study of bathers; Alice Judson, delightful garden views, of alluring color; Carolyn C. Mase, Theresa Bernstein, Henrietta Duer, Morris Hall Pancoast, H. Vance Swope and James Weiland.

The Women's Art Association has arranged its program for the present year, commencing with an exhibit of paintings by the honorary president, Mrs. M. E. Dignam, on Nov. 4, followed by an exhibit of George T. Hamilton, on Nov. 20.

—A. S. W.

BERLIN

The art dealer Noll has made an important find in Nuremberg. He discovered among a lot of rubbish and old stuff the head of a lion carved all in one piece from a whale's tooth. The piece has been inspected by Geheimrat Goldschmidt, Excellenz von Bode and Geheimrat Falke in Berlin, who have declared it to be a Rhenish work of about 1000 to 1050, A. D. The great value of the item consists in the fact that it is the only Roman ivory sculpture, worked in the round, which has come down to us. A figure is placed in the open mouth of the lion's head, which very probably adorned a chair of state. It is asserted that even the Morgan collection is lacking a piece of similar value and importance. It has been valued at about \$100,000, but will not be sold until it has been treated by Geheimrat Falke and Geheimrat Goldschmidt in scientific publications.

A novel idea aiming at a popularization of sculpture will be carried out in Berlin. The society uniting specialty retail stores soon celebrates the twenty-fifth anniversary of its foundation and will at this occasion arrange window displays, including sculptural works by artists, combined in the society Kunstler Vereinigung Berliner Bildhauer.

The society for the economic interests of artists in Berlin sent to the president of the German republic a written statement describing the precarious financial situation of the greater part of the German artists. Thereupon the president granted the sum of 5,000 gold marks to be used in cases of utmost need.

The speech pronounced by Sir Lawrence Weaver, one of the directors at Wembley, at the occasion of a banquet, given in honor of German art and crafts-

men who visited the exposition, has been favorably commented in German newspapers. The director declared that German industrial art has greatly influenced and instigated the best endeavors in that line in England. He further emphasized the fact that the high standard of the present exhibition of industrial art at Wembley is partly due to the director's intimate knowledge of German art and crafts production, which he was able to study on his frequent journeys to Germany.

The Neumann Gallery has moved into new quarters, which have been adapted and arranged by the Bauhaus Guild of Artists. The clear, pure and clean-cut lines of the interior decoration are singularly apt for the installation of modern paintings, which are the special concern of the gallery. The strong and intense colors of paintings by Emil Nolde are advantageously set off from such a background. Schmidt-Rottluff and Kirchner are shown, and the tactile values in Otto Mueller's works may be enjoyed. Otto Dix's paintings show that he is exploring further and further into fields of his own.

The Schultz Gallery, which has assembled in its rooms a quantity of alluring objects of luxury and of daily use, endeavors to bring together the choicest in the line of decorative arts that is produced all over the world. Beauty and serviceableness are the outstanding qualities of all these objects, be it glass, porcelain, furniture, trimmings, objects of leather, brass or diverse other materials.

The Wasmuth Publishing Company in Berlin has issued a new book by Henry van der Vede, the famous Belgian craftsman, dealing with the development of a new style in architecture, interior decoration, furniture and objects of art in France.

—F. T.

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ST. LOUIS

One of the most important additions to the rapidly growing collection of antiques at the City Art Museum is a carved marble slab from the ruins of Nimrud, which was recently purchased in England at a cost of \$14,000. The slab is almost identical with the one which has been in the possession of the Mercantile Library since 1857. Both works of art are from the palace of Ashur-Nazir-Pal, and are estimated to be about 2,700 years old. The cuneiform inscriptions are merged with the figure of Ashur, one of the most important of the Assyrian gods, in the person of his high priest who performs the "cone ceremony" thereby insuring the fertility of the soil. These huge marble tablets were excavated on the site of the ancient Nineveh about the middle of the XIXth century. The one in the Mercantile Library was a gift from C. W. Marsh, brother of Rev. Dwight Marsh, a missionary in Mosul, who was present when it was unearthed.

At the Newhouse Galleries is a significant exhibition of the Western paintings of Frank Tenney Johnson, which will remain on view until the end of the month. Mr. and Mrs. Johnson will be guests of the galleries during their stay in St. Louis, and several lectures and teas have been planned in their honor. This is the first one-man show of Johnson's work to be held in this city, although his paintings are to be found in several private collections.

Caroline Risque, sculptor, has gone to New York to supervise the casting of a fountain group and a widely demanded supply of small bronzes. Miss Risque's studies of children enjoy great popularity, and three new ones have been added to those which for several years have been handled by the Milch Galleries.

At the Noonan-Kocian Galleries the brilliant and ultra-modern marines of L. Bonamici, in their carved frames, have been replaced by a valuable collection of XVIIth and XVIIIth century French paintings, which were brought over from Paris for the opening of the Wildestein Galleries in New York. A few semi-modern things, such as the works of Sisley, Courbet, Corot and Renoir, are included. For the most part, the show consists of portraits and landscapes by Watteau, Lancret, Boucher, Drouais, Fragonard, de Largilliere, David, Vigée le Brun, Robert and Greuze. The extremely modern French pictures, which have never met with approval in the Middle West, were not brought to St. Louis.

Fred Rushing Roe has sent another consignment of his jewel-like decorations to the O'Brien Galleries, Chicago, where many of his pictures have already been sold. This new collection consists entirely of church interiors, abstract creations in tone, and with the most charming effects of light. Mr. Roe is now engaged in the altogether different task of painting actual interiors, the themes taken from the many beautiful churches in St. Louis.

The Artists' Guild dinner and private view of the annual competitive exhibition is set for seven o'clock P. M., Nov. 14, at which time the members will vote on the foreign jury of award which will come to St. Louis two weeks hence to assign \$1,350 in prizes.

—Emily Grant Hutchings.

SYRACUSE

The Museum Bulletin says the summer show of 1925 was distinguished by variety and excellence. Highest awards were distributed in seven classes, as follows: Figure painting, Robert Barrett; decorative composition, Margaret H. Bohmer; water-color landscape, Montague Charman; woodcut, Severin Bischof; landscape in oil, Frank Orr; still life, Margaret M. Head; landscape and figure, Margaret A. Dobson.

Sales were made from among the pictures hung. One canvas, "Mallows," by Margaret H. Bohmer, was acquired by the Museum. The interest felt was evidenced plainly by the increased attendance during July and August, as contrasted with that of the preceding year. Indeed the attendance for the summer months is now approaching the normal rate for the months of the winter season.

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TOLEDO

Members of Artkian selected the following officers at the annual meeting: L. U. Bruyere, president; Newton Loudenslager, vice president; Frank Sottek, secretary and treasurer. Board of control: J. F. Swalley, F. H. Aldrich and the officers.

Contemporary English art was shown at the Mohr galleries during October. The exhibit included work by Sir Alfred East, Jose Weiss, A. J. Munnings, Frank Brangwyn, Charles Sims and Adrian Stokes.

Work on the enlarged Toledo Museum of Art has progressed so far that it will probably be completed by the first of the year, including the installation of all exhibits both permanent and transient.

The Art League of Toledo at its annual meeting selected these officers: Clementine Samsel, president; Lucille Thomas, vice president; Adeline Quill, secretary; Catherine Bollman, treasurer; Eunice Cunningham, publicity representative; Klea Whitmore, chairman membership committee; Mrs. M. R. Wheeler and Henrietta Brown, board of control. —Frank Sottek.

DURHAM, N. H.

The first art exhibition ever held at the University of New Hampshire was that conducted Oct. 29 to Nov. 1 in the women's gymnasium, through the co-operation of the University and the Woman's Club of Durham. The exhibition was open mornings to the students of the university, and of the local public school, who came accompanied by their instructors. In the afternoon the general public was admitted free of charge. Over 1,000 persons, many from neighboring cities, viewed the exhibition and were enthusiastic in their praise. Several oils and etchings were sold. Palms were liberally used for decoration and seats were arranged so that the visitors could study the pictures at their leisure. Tea was served to all visitors.

The center of one wall was given to the Immigration Group of twenty paintings by Susan Ricker Knox. On either side of this group were displayed color reproductions of the great masters loaned by the American Federation of Arts. The center of the opposite wall was given to water colors of flowers by Abbie B. P. Walley. On the same wall were shown oils of Portsmouth, N. H., by Mary A. Harris, Helen Langdon, and Helen Peirson of that city. Farther on hung the works of Harriot B. Newhall, of Provincetown, oils, water colors and etchings. Jeanette A. Stewart, of Somersworth, N. H., showed oils and etchings. Louise Davies of New York and Augusta, Me., exhibited mostly marine views off Cape Ann. They were full color and atmosphere, and much admired. At one end of the hall Paul Shramm, of Dover, N. H., showed three oil portraits, a steel engraving and a monotype on copper. Florence Maynard of Boston exhibited portraits and landscapes. The Manchester Institute of Arts and Science loaned work of its pupils. The American Friends of Greece sent an exhibition of old embroideries.

The exhibition was so successful and caused such widespread interest that it is hoped to repeat the undertaking.

INDIANAPOLIS

Nineteen artists who paint in Brown County are represented with forty-six paintings in the annual exhibition assembled by Homer G. Davisson. The show is to become rotary over the state after the present display, in the galleries of the H. Lieber Company, closes on Nov. 21. With the exception of one portrait, three figure subjects and three flower studies, all are landscapes. T. C. Steele, Will Vawter, Charles Dahlgreen, Marie Goth, Adolph Shulz, Ada Walter Shulz, Lucie Hartrath, L. O. Griffith, Homer G. Davisson, V. J. Ciani, Robert E. Burke, Carl C. Graf, F. Nelson Vance, Dale Bessire, Paul Sargent, Oscar B. Erickson, George A. Mock, Robert M. Root and Mary H. Murray Vawter complete the group.

Frederick Polley is represented with a New York street scene, "Highlights and Shadows," in the annual international show by the Brooklyn Society of Etchers in the Brooklyn Museum.

Jack Velsey, young Indianapolis student of sculpture, is represented in the annual exhibition of American art at the Chicago Institute with a portrait head, modeled in the round and life size, entitled "Portrait of T. A. B." The head won a third prize when shown at the Indiana state fair art exhibition this fall. Decorative work in glass by René Lalique is displayed at the art Institute, lent by Charles Mayer & Company. —Lucille E. Morehouse.

WASHINGTON

During December the National Museum will show a collection of photographic prints by Joseph M. Ring of the New York Camera Club.

Two Washington artists, Jerry Farnsworth and his wife, Helen Sawyer Farnsworth, will soon sail for Spain where they expect to remain for a year. Royal Cortissoz lectured in the Central High School Auditorium last Wednesday evening on "One Hundred Years of American Art." This was in direct reference to the Centennial Exhibition now at the Corcoran Gallery.

At the National Gallery is an exhibit of forty-two water colors by Victor de Kubiny of Bohemia. These the artist describes as a symbolic color analysis of life in all its phases.

—Ralph C. Smith.

BOSTON

Paintings made in the Adirondacks and Norway by Jonas Lie are being shown at the Robert C. Vose Galleries for a fortnight. The total effect is one of stunning design and pictorial emotion. One lingers especially over "Midnight, Lofoten Islands," a luminous nocturne. Monotypes in color, by Parke Dougherty, are also being shown by Vose.

Paintings by Charlotte W. Butler, Amy Cabot and Elizabeth Sawtelle are on view at the Copley Gallery.

A collection of Persian art, from the Persian Art Center, New York, is now on exhibition at the Estabrook Galleries, Arlington St.

The Brooks Reed Gallery, formerly on Arlington St., has been removed to handsome new quarters, around the corner, on Newbury St.

Old sporting prints and marine pictures are being shown at the galleries of Doll & Richards. Also on view is a bas-relief tablet portrait of Admiral Sims, recently completed by Mrs. I. Tucker Burr of Milton.

A war memorial, designed by Daniel Chester French, was unveiled during the past week in Milton.

Etchings by Troy Kinney have been hung at the Casson Galleries.

Grace Horne's gallery is exhibiting paintings by Leona A. Foster and water colors by Peter Teigen.

Work done by the students in the summer classes of the Normal Art School was on view at the school for a week, starting Nov. 9.

The Twentieth Century Club shows paintings by Eliza Sullo, through No-

vember. Water colors by Yoshio Markino continue on view.

Boston art dealers report a sudden increase of buying interest in old maps.

The current fortnight at the Guild of Boston Artists offers an exhibition of portraits by Mary Brewster Hazleton.

George T. Plowman is showing the results of his year's sojourn in England and the Mediterranean countries in his large current exhibition of etchings, lithographs and mezzotints at the Grosvenor Studios.

Examples of fine commercial printing, collected by the American Institute of Graphic Arts, are being exhibited at the Boston Public Library.

At the Belmont Public Library are being shown paintings by the following Belmont artists: Otis Philbrick, C. Henry Rickert, Henry O. Walker, Harold C. Dunbar, Hope Dunlap Robinson, Louis Chase, Rosamond Coolidge.

The memorial loan exhibition of Sargent paintings, drawings and water colors is to continue through November and December at the Boston Museum of Fine Arts, where they fill gallery after gallery. All attendance records at the Museum bid fair to be broken, at this, the largest show ever held in Boston of one artist's work. —E. C. Sherburne.

ANN ARBOR, MICH.

The Ann Arbor Art Association opened its season with an exhibit of water colors by Alice R. Huger Smith. "The Top of the Pines," "The Great Blue Herons," and "White Ibis" are among the more striking of well-drawn and colorful pictures.

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PHILADELPHIA

The Water Color and Miniature Exhibitions, the twenty-third annual of the first and the twenty-fourth of the second, opened at the Pennsylvania Academy of the Fine Arts with a private view Nov. 7, with a large attendance. A sensation was created by the two groups of water colors by Emil J. Bistran, who has never exhibited here before. This year he was invited and the water color of a storm, entitled "Maine Coast," was probably the most admirable thing in the entire exhibition. "North Light," "The White House," and the yellow-lit harbor at evening were all exceptionally fine works. Another beautiful rendering was by Walter L. Palmer who painted "The Frozen Pool" with overlaid whites and suffused the whole winter woods with an indescribable light. The most exquisite of all the still-life renderings in water color was that of "Water Lilies" by George Walter Dawson.

In black and white were the fine pen and inks by Henry Pitz and the designs by Esther M. Christensen. A great deal of space was allotted to the prints and none of them excelled the wood cuts by Herbert Pullinger, who has advanced a great distance in a single year in this medium. In lithography his best work here are the three woodcuts of "Independence Hall," the "Cider Mill," and the remarkable glowing light in "The Flat Boat." His work in the north transept includes his series of old Quebec in lithograph. Another artist of the wood-block print is F. H. Suydam with a series on New York and Philadelphia and water colors of the colorful South which he treats in a beautiful style of his own. H. Devitt Welsh has a large representation of etchings of sardonic representation, but interesting design. Two large groups of etchings are by Charles H. Woodbury and Childe Hassam, the former on marine subjects, the latter of Old Lyme, Richmond, Charleston, and St. Augustine.

An exhibition of over 800 works is bewildering, especially when so many excellent things obtrude. Water color groups are offered, for example, by such skilful renderers as John J. Dull, W. G. Hofstetter, a promising younger man Wilmer Richter, and the veterans Fred Wagner and J. Frank Copeland. Philip Hale and Lilian Westcott Hale, Bessie Wilcox Smith, Sears Gallagher, E. K. K. Wetherill, Ernest Roth, John Taylor Arms, Margery Ryerson, all excelled in either water color, charcoal drawings, or prints. Felicie Waldo Howell was represented by boats and Charles Hopkinson with a series on light. A Provincetown group was in evidence, led by John R. Frazer and Gifford Beal. Among other leading exhibitors are Yarnall Abbott, Birger Sandzen, William Starkweather and M. W. Zimmerman.

One small but interesting section is devoted to caricature in which James House, Jr., not only obviously excels, but in his designs of "Barrymore's Hamlet," "Ponnell," "Rachmaninoff" and "Richard Barthelmess" show a finesse of line and composition lacking in many of his more serious-minded contemporaries.

The Miniature exhibition will be reviewed next week.

The ninth exhibition of the Chester Springs Summer School is current in the Academy and will be reviewed next week.

A group of Philadelphia Women Painters are giving their annual exhibition of oil paintings at the Art Club from Nov. 8 to 28 inclusive. The outstanding work is by two artists. The soft amber light bathing the landscapes by Elizabeth F. Washington give "Frozen River," "Re-

flections" and "October," a new charm. Lillian B. Meeser wins attention instantly with the riot of color and joyous vibrations in her flower compositions with still life objects. This effect is equalled by "The Green Bottle" by Kathryn Cherry. Two canvases by Mrs. Meeser were sold at the opening. Only one interior, that by Ethel Warwick, is exhibited. Laura D. S. Ladd, Katherine L. Farrell, Susette S. Keast and Ada C. Williamson are well represented.

Arthur Meltzer is now on the faculty of the Philadelphia School of Design for Women where he teaches second year portraiture in charcoal.

Luigi Spizzirri is giving an exhibition of paintings at the School of Industrial Art.

The Sketch Club is holding an excellent exhibit of illustrations in which Nat Little, with a wall of water color and charcoal compositions, Henry Pitz with pen and ink fantasies, and M. L. Blumenthal are outstanding exhibitors. Other leading artists are Herbert Johnson, R. Dunkelberger and Charles Hargens.

The Print Club will exhibit from Nov. 16 to 28 wood cuts and wood carvings by Wharton Harris Esherick and portraits in pastel by Ruth O'Neill.

The Fellowship of the Pennsylvania Academy met at dinner Nov. 13, Friday, and featured the latest gossip from Provincetown, Gloucester, Nantucket, Boothbay Harbor, and Ogunquit.

The Pennsylvania Museum, beginning Nov. 9 holds a loan exhibition of Windsor chairs from the Stokes collection and Pennsylvania German painted chests from the Brazer collection.

Staton's Galleries display etchings and aquatints by John Taylor Arms.

Dorothy Gaffly has become art critic for the Public Ledger.

Rockwell Kent in his manner and style is perfectly fitted to interpret the rough scenes and wastes of the Arctic and Alaska. An exhibition of his paintings, drawings and illustrations is held this month at the Art Alliance where Mr. Kent made an address Nov. 12.

Homer E. Ellerton exhibits from his home in the picturesque Carolina mountains at the Hotel Benjamin Franklin.

—Edward Longstreth.

SPRINGFIELD, MASS.

The seventh special exhibition of oil paintings under the auspices of the Springfield Art League is being held in the City Library Hall, Nov. 7-22. Eighty-seven works are exhibited by sixty-five artists. Gertrude Fiske was awarded the prize for portraiture on "Charlotte in Gray." To W. Lester Stevens went the landscape prize for "Mill Brook." An honorable mention was given Carl R. Kraft's "Alex."

The Younger Holbein

(Continued from page 10)

living, so highly esteemed that the most prominent Italians did not hesitate to introduce much that he had invented into their own works, especially Michelangelo Caravaggio, who borrowed 'Marteus Summoned by Christ from the Customs,' and 'The Gamester Sweeping the Coins from the Table,' and other things. Thus I recollect that in the year 1627 the famous and aged Paul Rubens, on his way to Utrecht, where the virtuosi visited Honthorst and then passed on to Amsterdam, was lost in admiration over the little book containing Holbein's 'Dance of Death' in the boat under way, and praised it very highly with the advice that I, as a young man, should take the study of this book well to heart, for he himself had copied the book in his younger days, as well as Tobias Stimmer's book, taking occasion therefrom to discourse most pleasantly upon Holbein, Albrecht Dürer, Stimmer, and other old German masters the whole time we were in passage. Finally, whoever sees his works must perforce admit that in all of them there is beautiful invention, posing, and composition, and that he arranged his pictures very differently from other painters."

So when Holbein left Germany, in 1527, he was at the height of his fame. It was an evil time for artists. The Peasants' Wars, pestilence, and famine had devastated South Germany and Switzerland since 1525 and Holbein, despite his celebrity, was again reduced to accepting menial labors, even to the designing of 'scutcheons. The final blow was the insurrection of the Iconoclasts, when in a single day most of the religious pictures in Basle were destroyed and the great Erasmus driven from the city. Holbein thereupon resolved upon his departure. Carrying letters from Erasmus to Peter Aegidius in Antwerp and Sir Thomas More in London, the painter left the stricken city. He was

courteously received in the household of the Lord Chancellor and kept busy with numerous commissions to paint More's family and friends until at length King Henry VIII received him under his protection. From that time until the end of his life, with the exception of short interludes of historical painting, Holbein was constantly employed in painting one after another of the notables of the English court. He had assimilated much, probably through the enthusiasm of Erasmus of Rotterdam, of the manner of Van Eyck; and in the obedience to the preference of his new patrons he revised his whole technique of portraiture, diminishing the ingenious chiaroscuro of his earlier portraits to a strong frontal lighting, hardening his lines and emphasizing ornament and dress, until he presently arrived at the so-called "primitive" effect of his last period.

The triumphs of Holbein's seventeen years at the English court are a familiar tale. Sandrart gives an enthusiastic account, full of fictitious anecdotes, of the elder artist's success, which indicates the exaggerated view which the German's took of their great countryman's successes abroad. Holbein remained in fact until the end of his life a favorite with the English King, and at the time he was fatally stricken by the plague he was at work on the representation of Henry VIII confirming the privileges of the barber-surgeons which Sandrart describes. What price he paid for these successes is a question which each Holbein lover must determine according to his own prejudices. It is true that he deliberately commercialized his art to a degree irreconcilable with so sincere an artist. It is true that he deliberately set aside the beautifully sophisticated technique which made his art a model even to the Italians, and gave his new patrons exactly the kind of portraits that they demanded. But it is likewise true that he left a finished art behind him; that in adopting a new technique,

as primitive as his earlier style had been sophisticated, he in effect passed on to a new art and, by bringing it to an even higher perfection and a still more remorseless truthfulness, created something beyond his own past, which, as his return to Basle in 1628-1631 proves, he did not however quite forget. The portraits of Sir Thomas More, Jane Seymour, Anne of Cleves, Sir John Gage, Hubert Morett, Christina of Milan, and Georg Gyze are not, surely, less perfect in their way than the portrait of the artist's wife and children or the later tableaux by which Holbein proved that the return to his former style was still open to him. It is these pieces, sometimes reproved as commercial, which in the end have won Holbein his place among the world's greatest portraitists. They are not less wonderful because everything that Holbein painted was wonderful; because everything that he painted was perfect, with a perfection that the world cannot easily match. And before the rare miracle of such perfection we cannot complain at the limitations, whether imposed by choice or by circumstance, to which the artist in his greater wisdom assented, and from whence a part of his quiet, steadfast genius may not inconceivably have been born.

Peasant Art by Spiess

A valuable guide-book to the peasant art is provided in "Bauernkunst, ihr Art und ihr Sinn" (Wien: Oesterreichischer Bundesverlag), by Dr. Karl Spiess. This volume is an avowedly informative and primary study of the peasant art of all the countries in Europe, and contains a broad treatment of such productions in glass, textiles, ceramics, wood, and metal, with a comprehensive analysis, and style and decorations. The thesis of the book is the familiar one of the individuality of peasant art as compared with the uniformity and constraint of class productions.

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CHICAGO

From the thirty-eighth annual exhibition of American Paintings and Sculpture the paintings already sold are "Italian Souvenir" by Frederic M. Grant; "Silvermine River" by Edith D. Leffingwell, and "Lillian Gish as Romeo," by Nicolai Fechin, purchased by the Goodman Fund of the Art Institute; "Chez Mouquin" by William J. Glackens had been previously purchased by the Friends of American Art for the Institute. Two pieces of sculpture, "The Violet," by Edward Berge and "Salombo," by Ismael Smith, have been sold.

The exhibition of French color prints in the print room of the Institute is an unusual event. Such prints are extremely rare. They date back to the XVIIIth century when, in France, art was concerned principally with good draughtsmanship and luxurious color. Society was gay, frothy, frivolous and pert; to court was an act of infinite poetry. These prints depict many a delightful stolen moment between lovers. The purchase of this rare set of prints was made possible through the generosity of Robert Allerton, Mrs. C. H. Chappell, Miss Clara C. Gilbert, Mrs. Charles Netcher, Mr. and Mrs. Potter Palmer, Martin A. Ryerson, the Print and Drawing Club and the Municipal Art League.

A test of the new Goodman theater at the Art Institute was made Nov. 4, to find in how short a time the house could be emptied. The seating arrangement is unique inasmuch as there are no aisles. The seats form a continuous semi-circle. The 735 seats were filled with students of the Art School and at a signal each student rose, doubled back his seat and filed out through one of the numerous side exits. It took just 27 seconds to empty the auditorium.

Buk Ulreich, who held a one-man show of his decorative paintings last April at the Institute, is now in Paris. He plans to exhibit his work in March with Bernheim-Jeune.

From Nov. 6 to 14 at the Arts Club is an exhibition of French water colors and drawings especially assembled by Pierre Matisse. Many familiar and distinguished names are presented in the catalogue, though it is only fair to add that the sketches in color are not famous illustrations of their originators' genius. Vlaminck has a few energetic landscapes; Marie Laurencin has a noseless, doe-eyed beauty; Matisse, a nude of robust curves, and so they go. Among the other artists represented are Cézanne, De la Croix, De Segonzac, Maillo, Picasso, Redon, Signac and Seurat. Dates for the Annual No-Jury exhibition held in the Marshall Field Galleries are announced as Jan. 25-Feb. 4. The current show in those galleries is a one-man exhibit of water colors and charcoal sketches by Philip Ayer Sawyer.

"Pont de Gisors" is one of the unusually beautiful paintings by Henri Le Sidaner, seven of which in all are on view at present in the Anderson Galleries.

At the Thurber Galleries water colors by Marguerite M. Grossenbach have been added to the group of paintings by William M. Chase. The water colors are fanciful and decorative.

The Little Picture exhibit at the Palette and Chisel Club, an annual affair, opened Nov. 10. —Eleanor Jewett.

LOS ANGELES

At the local galleries many exhibitions are in progress. Cannell and Chaffin are showing portraits by Neale Ordway; the Biltmore, paintings by Hanson Puthuff, Benjamin Brown, Sharp, and Douglas, and prints by Gustave Baumann and Zorn.

Stendahl's Gallery at the Ambassador shows drawings for fairy stories by Ben Kutcher, recently of New York, and a painting by Zuloaga, "The Bull Fight."

Both the Friday Morning Club and the Ebell Club show paintings, the Friday Morning Club having an exhibition of California painters, while the Ebell Club is showing the work of Karl Yens.

The Hollywood Art Association had a meeting early in November, at which time Anita Delano of the University of California spoke, while a Russian, Ulianoff, had an exhibition of stage settings.

During November the Hollywood Woman's Club is having a sale of thumb-box sketches by prominent artists of Southern California.

Helena Dunlap, now in Paris, has two paintings in the Autumn Salon, while George Stojana also has two paintings in this exhibition.

Emma Waldvogel, of Monterey, is having an interesting exhibition of her embroidery at the Arts and Crafts' new headquarters on West Seventh Street.

Southby Salon shows many paintings by California artists: Edgar Payne, Conrad Buff, Hanson Puthuff, Grayson Sayre, and others.

—Elizabeth Bingham.

RICHMOND, IND.

The Richmond Palette Club, made up of the producing artists of Richmond, has opened an art school in the club rooms. The club includes some of the best-known artists in Indiana and the school will draw its teaching force from the membership. Elmira Kempton will teach the children's classes. George H. Baker will criticize the adult classes in painting. Bessie Whitridge will teach design. John King will have charge of the classes in drawing, modeling and still life. The club headquarters contains wall space for 300 pictures and includes a studio and galleries.

The annual exhibition of Richmond painters opened in the public art galleries on Sunday afternoon, Nov. 8. Changes have been effected whereby three small prizes of \$20 each were this year offered instead of one large prize. The artists competing were largely students in local art classes, and amateur painters. J. E. Bundy loaned one canvas. The professional artists were not represented otherwise. Mayor Lawrence

Handley presented the prizes, which were won by Marston Hodgkin in landscape; Northrup, portrait, and Martha Osborn, still life.

Florence Heywood, lecturer in the Louvre, was the speaker at a dinner of the Richmond Art Association, at which William Dudley Foulke, president, presided, preceding the opening recently of an exhibition of the work of four members of the Grand Central Art Gallery Schools, New York, Wayman Adams, Edmund Greacen, George Elmer Browne, Sigurd Skou and Edward Ennis. The exhibition continued for several weeks.

The Richmond Palette Club will show the work of its members the first week in December in a ground floor apartment on Main St., which will include canvases by J. E. Bundy, George H. Baker, Maude Kaufman Eggmeyer, Elmira Kempton, John King, Clara King, Edna Cathell, Elizabeth Comstock, Laurence McConaha and Oliver Erbe.

George H. Baker, who has been a resident guest of Miami University, Oxford, Ohio, has painted a large canvas which has been placed in the lounge of Ogden Hall, the beautiful new boys' dormitory of that institution.

—Esther Griffin White.

NEW YORK EXHIBITION CALENDAR

Ainalie Galleries, 677 Fifth Ave.—Water colors by Henry Theodore Leggett; portraits by Eric Maunbach; paintings by Laura Adams Armer, Nov. 16-30.

Anderson Galleries, Park Ave. and 59th St.—Paintings by Bessie Laasy; water colors by Will Simmons; textiles by Solotaross, Nov. 17-28.

Art Center, 65-67 East 56th St.—Paintings and art objects from the Westminster, Sargent and other collections, shown by A. U. Newton, to Nov. 21; Paintings and sculpture from the Tiffany Foundation, to Nov. 30; Paintings and Oriental jewelry from the Karma Studio, to Nov. 28; fifty prints of the year shown by the American Institute of Graphic Arts, Nov. 19 to Dec. 12.

Art Students' League, 215 West 57th St.—Exhibition of landscapes by young artists, Nov. 16-21.

Arden Galleries, 599 Fifth Ave.—Durant faience by Leon Volkmar, decorative and architectural wall paper by Elfreda James, and hand wrought metal work by Morgan Colt, to Nov. 24.

Babcock Galleries, 19 East 49th St.—Paintings by Alexander O. Levy, to Nov. 21; water colors by George Pearce Ennis, to Nov. 21.

Boyle, Gertrude F. Studio, 246 W. 14th St.—Drawings, water colors and sculpture, to Nov. 3 to 6 o'clock.

Brooklyn Museum, Eastern Parkway—Tenth annual exhibition of the Brooklyn Society of Etchers, to Nov. 30; special exhibition of paintings by American artists; paintings by Dr. Axel Gallen-Kallela, and other European artists, beginning Nov. 21; permanent exhibition of Tissot's water colors of the Life of Christ, beginning Nov. 20.

Brunner Galleries, 27 East 57th St.—Paintings, water colors and drawings by Thomas Eakins, to Nov. 29.

D. B. Butler & Co., 116 East 57th St.—Old New York and naval prints, to Dec. 15.

City Club, 55 West 44th St.—Paintings by Eugene Higgins, to Nov. 24.

Corona Mundi, 310 Riverside Drive—Tibetan banners, to Jan. 3.

Daniel Gallery, 600 Madison Ave.—Water colors by Owen Merton.

Dudensing Galleries, 45 West 44th St.—Paintings by American and European artists.

Durand-Ruel Galleries, 12 East 57th St.—Paintings by Gustave Loiseau.

Ehrlich Galleries, 707 Fifth Ave.—Exhibition of Portraits by Flora Lion, to Nov. 19.

Fearon Galleries, 25 West 54th St.—Paintings by Hubert Vos, to Nov. 29.

Ferargel Galleries, 37 E. 57th St.—Bronzes by Degas, portraits by Cecil Clark Davis; portraits by Elinor M. Barnard, to Nov. 21.

Grand Central Galleries, 6th floor, Grand Central Terminal—Sculpture by Bourdelle, to Nov. 21.

Greenwich Village Theatre, 220 West 4th St.—Exhibition of costume sketches and stage designs by James Reynolds.

Harlow Gallery, 712 Fifth Ave.—Etchings and drawings by Marguerite Kirmse, beginning Nov. 16.

Holt Gallery, 630 Lexington Ave.—Paintings by Agnes M. Richmond and Winthrop Turney, to Nov. 30.

Kennedy Galleries, 693 Fifth Ave.—Etchings by D. Y. Cameron, to Dec. 14.

Keppel Galleries, 16 East 57th St.—Exhibition of old English coaching prints through Nov. 16.

Kleykamp Galleries, 33 East 54th St.—Opening exhibition of Oriental art, to Dec. 5.

Knoedler Galleries, 14 E. 57th St.—Loan exhibition of Dutch masters of the XVIIth century, Nov. 16-28.

Krauschaar Galleries, 680 Fifth Ave.—Paintings and drawings by Guy Pene Du Bois, to Nov. 21; "France Saluant" by Antoine Bourdelle.

John Levy Galleries, 559 Fifth Ave.—Paintings by American and European artists.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.

Little Gallery, 29 West 56th St.—Exhibition of pewter and hooked rugs, to Nov. 21.

Macheth Galleries, 15 East 57th St.—Special exhibition of paintings by De Witt and Douglass Parshall, Nov. 17 to Dec. 7.

Macy Galleries, 34th St. and Broadway—Paintings by George L. Noyes, to Nov. 21.

Metropolitan Museum, Central Park at 82d St.—George Bellows memorial exhibition to Nov. 22; Renaissance wood cuts; Chinese paintings, through November.

Milch Galleries, 108 West 57th St.—Landscapes from Cornwall, by W. Elmer Schofield, Nov. 16 to Dec. 5; etchings by Alfred Hutty to Nov. 28.

Montross Galleries, 26 East 56th St.—Water colors by Robert Hallowell, to Nov. 25.

National Arts Club, 119 East 19th St.—Twentieth annual exhibition of books of the year, to Nov. 28.

National Association of Women Painters & Sculptors, 215 West 57th St.—Thirty-fifth annual exhibition, to Nov. 20.

Neumann Print Room, 35 West 57th St.—Paintings by modern Americans; XVth century German wood cuts, to Nov. 24.

New Gallery, 600 Madison Ave.—Paintings from Cuba by George Biddle, and paintings by E. P. Stadelmann, Nov. 16-28.

N. Y. Public Library, 42d St. and Fifth Ave.—Recent accessions to the print collection; prints of New York City from the Eno collection.

N. Y. Public Library, West 100th St. Branch.—Paintings by John R. Koopman.

N. Y. Public Library, 115th St. Branch.—South Sea paintings by Stephen Haweis.

Nordic Arts Studio, 53 West 48th St.—Northern arts and crafts.

Parish-Watson, 44 East 57th St.—Opening of fourth floor gallery showing Persian miniatures and early pottery.

Persian Art Center, 50 East 57th St.—Exhibition of Persian art.

Pratt Institute, Ryerson St., Brooklyn—Paintings and drawings from the Ladies' Home Journal, Nov. 18 to Dec. 19.

Ralston Galleries, 730 Fifth Ave.—Paintings by Frank M. Armstrong, and etchings by Caroline Armstrong, to Nov. 23.

Rehn Galleries, 693 Fifth Ave.—Paintings by George Luks, through November.

Reinhardt Galleries.—Paintings by Vlaminck and Utrillo, to Nov. 21.

Salmagundi Club, 47 Fifth Ave.—Etchings, pencil drawings, black and white illustrations, sanguine sketches, wood-block prints, to Nov. 20.

School of Design and Liberal Arts, 212 West 59th St.—Decorative fabrics and designs for interiors, beginning Nov. 16.

Schwartz Galleries, 517 Madison Ave.—Etchings and mezzotints, through November.

Scott & Fowles, 667 Fifth Ave.—XVIIIth Century English portraits and modern drawings.

Société Anonyme, Anderson Galleries, 59th St. and Park Ave.—Exhibition of works by Fernand Léger, Nov. 17-28.

Society Arts and Crafts, 7 West 56th St.—Prints by Frank O. Libby; hand made jewelry, by Frank Gardiner Hale, Nov. 16-21.

Weyhe Gallery, 794 Lexington Ave.—Exhibition of modern French etchings and wood-cuts.

Whitney Studio Club, 14 West 8th St.—Paintings by A. Pricca, Peter Cammarota, and Buelah Stevenson, beginning Nov. 19.

Wildenstein Galleries, 647 Fifth Ave.—Portraits by Romaine Brooks.

Wanamaker's, B'way and 10th St.—Tercentenary pictorial pageant of N. Y.

Max Williams, 538 Madison Ave. Ship models and old prints; paintings by Arthur Schneider, to Dec. 10.

Women's City Club, 22 Park Ave.—Lithographs by George Bellows, through November.

Howard Young Galleries, 634 Fifth Ave.—American and foreign paintings, to Nov. 22.

CHARLESTON

An exhibition of the work of Charleston artists was held Nov. 5 at the residence of Mrs. John S. Gibbs, who is herself an art student of no mean ability. This exhibition was presented through the courtesy of Mrs. Gibbs and proved a thorough success. Several important sales were made both of paintings and etchings. The beautiful Colonial home of this Charleston lady is well worth a visit in itself and made a fit setting for the subjects displayed, most of which were scenes of the old South.

Emma Gilcrest showed "An Old Land Mark," one of the oldest homes in the city and "Cow Alley" which was once Philadelphia Street, one of the fashionable residential sections here. "In Eliot Street" and "Marsh Lands" by Fanny Mayhan King were very typical of the section and well painted, while Ellenor

Wragg's "Magnolia Garden" lent an added spot of lovely color.

Mrs. F. M. LaBruce showed two flower pieces, "A Magnolia" and "Rhododendron." Among the other artists represented were Margaret Miller, by a finely drawn head; May Paine, May Ball, Mrs. Petigrew Verner, Annet Rhett, Minnie Michel and Edward Dingle. The last four showed water colors and etchings. Many splendid examples of carving were also exhibited, and altogether the show was a very impressive affair, showing a worthy harvest of a hard summer's work in every case.

—F. M. La B.

MONTCLAIR

Rose V. S. Berry talked at the Art Museum on the afternoon of Nov. 12 on the International in Pittsburgh and the National Academy's Centennial in Washington.

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